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THOM YORKE

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YEAH YEAH YEAHS

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"You hum it and I'll play it": a passing busker at the anti-war demo struggles with Radiohead's 'difficult' new album

YORKE: WAR IN IRAQ IS IMMORAL

RADIOHEAD FRONTMAN JOINS PROTESTS AT RAF FAIRFORD AND MAKES FIERCE ATTACK ON BUSH

Thom Yorke has joined the anti-war protests taking place at RAF Fairford, where US B52 bombers are housed before they make raids on Iraq. Speaking to the crowd of protesters gathered at the base in Gloucestershire, the **Radiohead** frontman accused the US government of being made up of a "bunch of religious maniac bigots".

Yorke was among about 2,000 people at a rally on March 22 where he told the crowd: "I reckon there's probably people on the other side of this fence *(at Fairford)* who feel the same way."

Yorke's comments appear to back up Radiohead's decision to call their new album 'Hail To The Thief' – a phrase coined by protesters at the end of George W Bush's controversial election to the presidency – although band member **Jonny Greenwood** has played down suggestions that the title is a direct reference to Bush.

He wrote on the band's website: "Not sure where all that George Bush stuff came from. 'Hail' is no insult, really. We just like the contradictory phrases like '2+2=5' and 'Hail To The Thief' and all that."

For a track-by-track preview of the Radiohead album, see page 4.

"America is being run by a bunch of religious maniac bigots who stole their election and their only way of retaining power is to wage war" Thom Yorke

THOM'S SPEECH IN FULL

My name's Thom Yorke, I'm in a band called Radiohead, I don't know if anybody's heard of me. We feel very strongly about this. I've spent a lot of time in America recently and I went to two demos in America, one in LA and one in San Francisco, and you'd be amazed how many Americans are scared shitless of this administration. They are terrified. They didn't vote them in, they don't want them in and they're all on the streets which, frankly, in LA is very unusual.

"I reckon there's probably people on the other side of this fence (Fairford) who feel the same way. I think for the first time, a war is being waged and there is no way the majority of people in a so-called democratic state believe in that war.

"Why? Because America is being run by a bunch of religious maniac bigots who stole their election and their only way of retaining power is to wage war. Find a war. Wage a war. Get the next election. They need this war before the next election, it's the only reason it's being fought. It is not moral, it's self seeking."

PHOTOGRAPHY: GLOUCESTERSHIRE ECHO

Radiohead unveil 'addictive and

...BUT NME HAS THE ONLY COPY - LEAKED INTERNET VERSION IS UNFINISHED

RADIOHEAD
"HAIL TO THE THIEF"
1. 2 + 2 = 5 3.18
2. Sit down. Stand up. 4.19
3. Sail to the Moon 4.18
4. Backdrifts. 5.22
5. Go to Sleep. 3.21
6. Where I End and You Begin. 4.28
7. We suck Young Blood. 4.56
8. The Gloaming. 3.32
9. There there. 5.21
10. I will. 1.59
11. A Punchup at a Wedding. 4.56
12. Myxomatosis. 3.51
13. Scatterbrain. 3.20
14. A Wolf at the Door. 3.20
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Unmixed edits of **Radiohead**'s 'Hail To The Thief' were leaked onto the internet last week, "pissing off" guitarist **Jonny Greenwood**.

On the band's website he explained: "It turns out the leaked music is a stolen copy of early, unmixed edits and roughs – so we're kind of pissed off about it, to be honest. I see it like this: there's Napster-style file sharing of released music, then there's early internet distribution of what we at least consider to be a finished body of work. Then there's this – work we've not finished, being released in this sloppy way, ten weeks before the real version is even available. It doesn't even exist as a record yet.

"So yes, we're annoyed – the songs are good on the recordings, which you can hear. But we worked on them after this point until we were happy with them. This is why we're pissed off – we didn't give up on them in February (which is what you're hearing) and it's just a shame that, to your ears, we did."

Colin Greenwood added: "I just wanted to back up what Jonny said. We're all unhappy with the wrong mixes from the wrong songs being stuck up on the net. It's like having your house done over halfway through having it done up. All the attention is gratifying, but we want it when all our hard work's done and *(it's)* the best it can be. Until then, this is all just unhelpful noise."

The album's producer **Nigel Godrich** echoed the sentiment: "It's the rough mixes, some tracks not even finished, ain't that a bitch? Not really what I'd want the world to hear, frankly."

With the album proper due for release on June 9, the band's US label are now taking steps to trace the source of the leak and prevent radio stations from playing the unfinished songs.

Meanwhile, in a genuine world exclusive, *NME* has secured an advance copy of the finished album. Below is the first ever track-by-track guide to 'Hail To The Thief'.

2+2=5

The sound of the band plugging in electric guitars opens Radiohead's sixth album, and within two minutes '2+2=5' has evolved into a 'My Iron Lung'-style rock anthem. Lyrically influenced by George Orwell's novel *1984*, Thom Yorke takes 'doublespeak' sentences like the song's title, *"January has April Showers"* and *"Hail To The Thief"* and twists them into an explosive opener.
Radiohead song it sounds most like: 'My Iron Lung'

Sit Down. Stand Up

Despite Thom Yorke telling *NME* Radiohead wanted to avoid using computers on this record, they do within the first five minutes. 'Sit Down. Stand Up' starts with a looped drumbeat and ends in a climax of electronic bleeps. Thom chants the song's title over a catchy piano and xylophone that builds and builds.
Sounds like: 'Morning Bell'

> **"The songs are good, as you can hear. But we worked on them after this point until we were happy with them"**
> **Jonny Greenwood**

Sail To The Moon

A dreamy piano lullaby similar, but bigger and better than 'Pyramid Song'. Easily the most accessible and beautiful three minutes on 'HTTT', it should be a single. Thom's voice gives the track a peaceful, personal feel.
Sounds like: 'Pyramid Song'

Backdrifts

Back to the minimalist electronica of 'Kid A'/'Amnesiac', but far more tuneful and structured than any of Radiohead's previous electronic outings.
Sounds like: 'Pulk/Pull Revolving Doors'

Go To Sleep

The most obvious attempt to return to Radiohead's acoustic roots. After the futuristic beats of 'Backdrifts', the strumalong 'Go To Sleep' feels flat and lacks direction.
Sounds like: 'Stop Whispering'

challenging' new album

RADIOHEAD

A career in NME reviews

Pablo Honey (February 1993)
Although it's hard to shake off a feeling of anti-climactic disappointment, that's probably our fault, not Radiohead's. They're getting there.

The Bends (March 1995)
Radiohead clearly resolved to make an album so stunning it would make people forget their own name, never mind that albatross-like 45 *('Creep')*. And, by George, they've done it! Almost every track here is a potentially huge hit single.

OK Computer (June 1997)
Truly, this is one of the greatest albums in living memory – and the one that distances Radiohead from their peers by an interstellar mile.

Kid A (October 2000)
'Kid A' betrays a band playing one-handed just to prove they can, scared to commit itself emotionally. And isn't that what this is supposedly all about?

Amnesiac (June 2001)
A record that chooses its rarefied isolation, feels its elevation, a damaged record, yes, but not a fragile one. Radiohead are in their heaven and nothing's right with the world.

Where I End And You Begin

Long rumoured to be the first single. Lyrics about giant dinosaurs and cannibalism. *"I will eat you alive/There'll be no more lies"*, Thom sings.
Sounds like: 'Dollars And Cents'

We Suck Young Blood

Worked on in LA under the shadow of the Hollywood Hills, the gothic 'We Suck Young Blood' deals with the cult of celebrity, but with an ironic, raised eyebrow. *"Are you hungry?/Are you sick?/ Are you begging for a break?"* Thom creepily sings over a simple, haunting piano.
Sounds like: 'Exit Music (For A Film)'

The Gloaming

The title is a reference to the twilight of the day, but could also be a metaphor symbolising a move to darker times post-September 11. *"Genie let out of the bottle/It is now the witching hour/Murderers, you're murderers/We are not the same as you"*, Thom sings over Boards Of Canada style backbeat.
Sounds like: 'Melatonin'

There There

The first single, released in May, is one of the older songs on the album. Not instantly catchy, it builds over tribal drums and electric guitar. Think 'Paranoid Android' recorded in the jungle.
Sounds like: 'Paranoid Android'

I Will

Even older than 'There There', 'I Will' was initially attempted in the 'Kid A' sessions. The finished version is a short and beautiful acoustic ballad, with Beach Boys-style harmonies. The original backing track for 'I Will' was used backwards for the song 'Like Spinning Plates' on 'Amnesiac'.
Sounds like: 'You And Whose Army?'

A Punchup At A Wedding

On last year's tour of Spain, live versions lasted up to seven minutes. It's been trimmed down since. Built around a Beatle-esque bassline and piano, Thom's lyrics spill with bile – *"You had to piss on our parade/You had to shred our big day... in a drunken punch-up at a wedding"*.
Sounds like: 'Cuttooth'

Myxomatosis

Built around a filthy bassline, Thom was probably thinking of this song when he told *NME* last year "some of the rhythms are definitely for shagging". However, the lyrics – with mongrel cats holding half heads in their mouths and being skinned alive – might just spoil that special moment...
Sounds like: 'Idioteque'

> **"It's the rough mixes. Not really what I'd want the world to hear, frankly"**
> **Nigel Godrich**

Scatterbrain

The third classic Radiohead ballad comes right towards the end. Short, simple and touching, 'Scatterbrain' is similar in sentiment to 'In Limbo' from 'Kid A', Thom using the extremes of nature to symbolise a feeling of being lost or out of control. In this case it's a *"force ten gale"*.
Sounds like: 'In Limbo'

A Wolf At The Door

Radiohead tend to close their albums with epic statements – 'The Bends' had 'Street Spirit', 'OK Computer' had 'The Tourist', 'Kid A' and 'Amnesiac' 'Motion Picture Soundtrack' and 'Life In A Glasshouse' respectively. But 'A Wolf At The Door' is the most unconventional Radiohead song on the album. Thom rants cut-up lyrics like Bob Dylan on 'Subterranean Homesick Blues'. Not an epic ballad then, but a fitting close nonetheless.
Sounds like: No other Radiohead song!

NME VERDICT

At times unsettling, at others beautiful, 'Hail To The Thief' is the most diverse Radiohead record yet. Anyone expecting a radical change in direction from 'Kid A' will come away disappointed, especially fans expecting a return to 'The Bends'-era rock classics. That said, it's an addictive and challenging listen. There are plenty of catchy entry points for casual fans, while it remains intense enough to keep the hardcore going back time and again.

Pearl Jam whack Bush

If Radiohead need any further evidence of the hornets' nest they will be stirring up with the anti-Bush rhetoric implicit in the title of 'Hail To The Thief', they need only look to **Pearl Jam**.

Fans of Pearl Jam staged a walk-out at the band's show in Denver last week (April 1), protesting against frontman Eddie Vedder smashing a mask of George Bush onstage.

Over two dozen people filed out of the Pepsi Center following the song 'Bushleaguer' – which satirises Bush. Following the track, Vedder used a microphone stand to spear the Bush mask he wore during the song. He then slammed it onto the stage.

"When he was sharing his political views in a fairly benign manner – supporting our troops, opposing policy – that's OK," fan Keith Zimmerman, told local paper *Rocky Mountain News*. "When he takes what looks like the head of George Bush on a stick, then throws it to the stage and stomps on it, that's just unacceptable. I love Pearl Jam, but that was just way over the edge. We got up and left."

The 12,000-capacity show was Pearl Jam's first in the US since war broke out. At one point during the gig, Vedder told the crowd the tale of a Vietnam vet who'd expressed reservations about war in Iraq. Someone in the crowd shouted, "Shut up!"

"Did someone just say, 'Shut up'?" asked an angry Vedder. "I don't know if you heard about this thing called freedom of speech, man. It's worth thinking about it, because it's going away. In the last year of being able to use it, we're sure as hell going to use it and I'm not gonna apologise."

Later in the show, he added: "Just to clarify... we support the troops. Our problem is certainly not with anybody over there doing something that not too many of us would do right now, not for these reasons.

"So to the families and those people who know those folks and are related to those folks and are married to those folks, we send our support. We're just confused on how wanting to bring them back safely all of a sudden becomes non-support. We love them, we support them. They're not the ones who make the foreign policy... Let's hope for the best and speak our opinions."

Pearl Jam issued a statement following the gig standing by their actions.

"Dissension is nothing we shy away from," they said. "Ed's talk from the stage centered on the importance of freedom of speech and the importance of supporting our soldiers as well as an expression of sadness over the public being made to feel as though the two sentiments can't occur simultaneously."

Bushwhacked: Eddie Vedder angered fans in Denver

PHOTOGRAPHY: WIRE IMAGE

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

2	1	MAKE LUV	ROOM 5 FT OLIVER CHEATHAM (POSITIVA)
1	2	SPIRIT IN THE SKY	GARETH GATES FT THE KUMARS (S)
8	3	TONIGHT/MISS YOU NIGHTS	WESTLIFE (S)
5	4	MOVE YOUR FEET	JUNIOR SENIOR (MERCURY)
3	5	SCANDALOUS	MIS-TEEQ (TELSTAR)
7	6	ALL I HAVE	JENNIFER LOPEZ FT LL COOL J (EPIC)
10	7	IN DA CLUB 50 CENT (INTERSCOPE)	
4	8	BEING NOBODY	RICHARD X VS LIBERTY X (VIRGIN)
11	9	SUNRISE	SIMPLY RED (SIMPLYRED.COM)
9	10	BORN TO TRY	DELTA GOODREM (EPIC)
6	11	U MAKE ME WANNA	BLUE (INNOCENT)
18	12	WEEKEND SCOOTER (SHEFFIELD TUNES)	
12	13	BEAUTIFUL	CHRISTINA AGUILERA (RCA)
16	14	CLOCKS COLDPLAY (PARLOPHONE)	
–	15	LOVE DOESN'T HAVE TO HURT	ATOMIC KITTEN (INNOCENT)
14	16	BUMP BUMP BUMP	B2K FT P DIDDY (EPIC)
15	17	MESMERIZE	JA RULE FT ASHANTI (MURDER INC/MERCURY)
–	18	I'M WITH YOU	AVRIL LAVIGNE (ARISTA)
13	19	SOMEWHERE I BELONG	LINKIN PARK (WARNER BROS)
20	20	GOSSIP FOLKS	MISSY ELLIOTT FT LUDACRIS (ELEKTRA)
29	21	I CAN NAS (COLUMBIA)	
19	22	KA-CHING	SHANIA TWAIN (MERCURY)
25	23	BOY (I NEED YOU)	MARIAH CAREY FT CAM'RON (DEF JAM)
21	24	THE BOYS OF SUMMER	DJ SAMMY (DATA/WOS)
17	25	I BEGIN TO WONDER	DANNII MINOGUE (LONDON)
23	26	ALL THE THINGS SHE SAID	TATU (INTERSCOPE)
30	27	BEAUTIFUL	SNOOP DOGG FT PHARRELL (PRIORITY)
26	28	SING FOR THE MOMENT	EMINEM (INTERSCOPE)
22	29	FLASH	QUEEN & VANGUARD (NEBULA)
24	30	SHAPE SUGABABES (ISLAND)	
28	31	CRY ME A RIVER	JUSTIN TIMBERLAKE (JIVE)
34	32	BANDAGES HOT HOT HEAT (B UNIQUE)	
–	33	JUST A FRIEND MARIO (J)	
33	34	YEAR 3000 BUSTED (UNIVERSAL)	
–	35	SATISFACTION EVE (INTERSCOPE)	
31	36	WORK IT	NELLY FT JUSTIN TIMBERLAKE (UNIVERSAL)
35	37	LOSE YOURSELF	EMINEM (INTERSCOPE)
27	38	PROVIDER/LAPDANCE	NERD (VIRGIN)
38	39	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD (POLYDOR)
40	40	EL SALVADOR ATHLETE (PARLOPHONE)	

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	COME AWAY WITH ME NORAH JONES (PARLOPHONE)
6	2	HOME SIMPLY RED (SIMPLYRED.COM)
2	3	METEORA LINKIN PARK (WARNER BROS)
8	4	ONE HEART CELINE DION (COLUMBIA)
3	5	DANIEL IN BLUE JEANS DANIEL O'DONNELL (DONG TV)
4	6	A RUSH OF BLOOD TO THE HEAD COLDPLAY (PARLOPHONE)
5	7	BALLADS – THE LOVE SONG COLLECTION BOYZONE (UMTV)
12	8	GREATEST HITS TOM JONES (UMTV)
–	9	ELEPHANT THE WHITE STRIPES (XL RECORDINGS)
10	10	LET GO AVRIL LAVIGNE (ARISTA)
7	11	STRIPPED CHRISTINA AGUILERA (RCA)
11	12	BY THE WAY RED HOT CHILI PEPPERS (WARNER BROS)
13	13	JUSTIFIED JUSTIN TIMBERLAKE (JIVE)
9	14	BACK IN THE WORLD PAUL MCCARTNEY (PARLOPHONE)
18	15	UP SHANIA TWAIN (MERCURY)
14	16	GET RICH OR DIE TRYIN' 50 CENT (INTERSCOPE)
16	17	SLEEPING WITH GHOSTS PLACEBO (HUT)
–	18	EYE CANDY MIS-TEEQ (TELSTAR)
22	19	THINKING IT OVER LIBERTY X (V2)
19	20	ANGELS WITH DIRTY FACES SUGABABES (ISLAND)
37	21	MALACHI MALACHI CUSH (MERCURY/UMTV)
17	22	THIS IS ME THEN JENNIFER LOPEZ (EPIC)
24	23	ONE LOVE BLUE (INNOCENT)
15	24	NEON NIGHTS DANNII MINOGUE (LONDON)
41	25	GREATEST HITS HOLLIES (EMI)
26	26	GOLD ELLA FITZGERALD (VERVE)
21	27	BUSTED BUSTED (UNIVERSAL)
20	28	VERY BEST OF – EARLY DAYS & LATTER DAYS LED ZEPPELIN (ATLANTIC)
28	29	SIMPLY DEEP KELLY ROWLAND (COLUMBIA)
23	30	GREATEST HITS – HISTORY VOL 1 MICHAEL JACKSON (EPIC)
47	31	A NEW DAY AT MIDNIGHT DAVID GRAY (EAST WEST)
42	32	UNBREAKABLE – THE GREATEST HITS VOL 1 WESTLIFE (S)
46	33	THE GREATEST HITS 1970-2002 ELTON JOHN (MERCURY)
32	34	MISSUNDAZTOOD PINK (ARISTA)
29	35	THE EMINEM SHOW EMINEM (INTERSCOPE)
27	36	UNDER CONSTRUCTION MISSY ELLIOTT (ELEKTRA)
43	37	ESCAPOLOGY ROBBIE WILLIAMS (EMI)
39	38	GOTTA GET THRU THIS DANIEL BEDINGFIELD (POLYDOR)
–	39	BIOGRAPHY – THE GREATEST HITS LISA STANSFIELD (ARISTA)
25	40	ETHER SONG TURIN BRAKES (SOURCE)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

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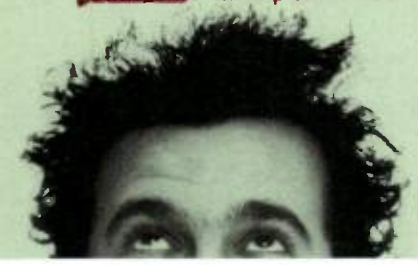

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The clip features such spooky effects as a giant Meg and (below right) dancing skeletons

Exclusive: The White Stripes' new video

DAZZLING '7 NATION ARMY' PROMO FEATURES DANCING SKELETONS, ALEISTER CROWLEY AND A NOD TO QUEEN

NME brings you another **White Stripes** first: exclusive stills from the band's video for forthcoming single '7 Nation Army' from their new album 'Elephant'. These pictures were released in the week the band sailed to the top of the UK album charts, selling just short of 65,000 copies of the new album.

The four-minute clip sees a highly stylised White Stripes performing the track in one ever decreasing shot. The video borrows from aspects of classic '60s movie *Jason And The Argonauts* where special effects pioneer Ray Harryhausen brought an army of skeletons to life.

While Jason has to beat the undead in the climactic battle scene of the film, this time the skeletons are working for a devilish **Jack White**.

The video also contains nods to Queen's 'Bohemian Rhapsody' and, in one shot, to occult novelist and figurehead Aleister Crowley. '7 Nation Army' is released on April 21.

Meanwhile, The White Stripes announced last week they would play a show in New York later this month, supported by one of their heroines **Loretta Lynn**. Tickets for the Hammerstein Ballroom show (April 19) sold out in seven minutes.

Kelly phone mix-up leads to Robbie gig

A wrong phone number has landed **Kelly Osbourne** with one of the most prestigious slots of the year – supporting **Robbie Williams** on his European tour, *NME* can reveal.

Osbourne, who releases a new single, 'Come Dig Me Out', on May 5, told *NME* that her family's connection with Robbie started when mum **Sharon** dialled a wrong number in her hotel.

"It all started because my mum was in a hotel and she tried to dial **Ozzy**," Kelly told *NME*. "But she got though to someone else and said, 'Who's this?', and it was Robbie. They ended up talking for quite a while and then they went for dinner with my dad. It went from there."

The shows, which start in June, include enormous two gigs at Knebworth (August 1-3).

"I'm shitting myself!" laughed Kelly. "I don't think I've ever seen that many people in my life!"

Osbourne previously announced her own shows at London Camden Electric Ballroom (June 25) and Manchester Academy 3 (26). She will also play at the V Festival on August 16-17. For tickets, call the *NME* Ticketline on 0870 1 663 663.

"I'm shitting myself. I've never seen that many people"
Kelly on playing Knebworth

NEWS IN BRIEF

Zane Lowe has confirmed he is to join Radio 1. The former XFM DJ will front the show currently being presented by **Colin Murray**, from 8-10pm Tuesday to Thursday. The show will start from July 2003.

Liam Gallagher has written a song inspired by his brief spell behind bars in Munich. The **Oasis** singer previewed the track – given the working title 'They Ain't Got Nothing On Me, They Ain't Got Nothing On You' – to **The Who**'s **Roger Daltrey** at his Teenage Cancer Trust gigs.

Stereophonics are to play an arena tour in November, concluding with two massive Christmas shows.

The band, who release a single 'Madame Helga' on May 19, will tour arenas in support of their album 'You Gotta Go There To Come Back', which follows on June 2. The shows are at: Newcastle Arena (November 8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16), Manchester Evening News Arena (19), Glasgow SECC (22), Aberdeen AECC (24), London Earls Court (December 16) and Cardiff Millennium Stadium (20).

Tickets cost £23.50, £25 for London and £27.50 or £32.50 for Cardiff. Call the *NME* Ticketline on 0870 1 663 663.

The **Beastie Boys** are to play a tribute gig for **Run-DMC**'s **Jam Master Jay** on April 25 at Las Vegas' House Of Blues, the day before their slot at the Coachella festival in Indio, California. Tickets sold out in 24 seconds.

Limp Bizkit have confirmed their new guitarist is **Mike Smith**. The one-time member of **Snot** replaces **Wes Borland**.

Edwin Starr, one of Motown's greatest ever performers, died last week (April 2) of a suspected heart attack. The 61-year-old will be forever remembered as the voice behind the anti-war anthem, 'War'.

PHOTOGRAPHY: COLIN LANE

new music

JAY-Z - EXCUSE ME MISS

Jay-Z releases the second single from his acclaimed album The Blueprint 2.1. Produced by the Neptunes, Excuse Me Miss sees Jay-Z joined on vocals by the infamous Pharrell Williams.

"There isn't an artist in the world - rap or otherwise - who can match Shawn Carter's prolificacy. Jay-Z is the don of the one-liner, the couplet, the verse and the chorus too." NME

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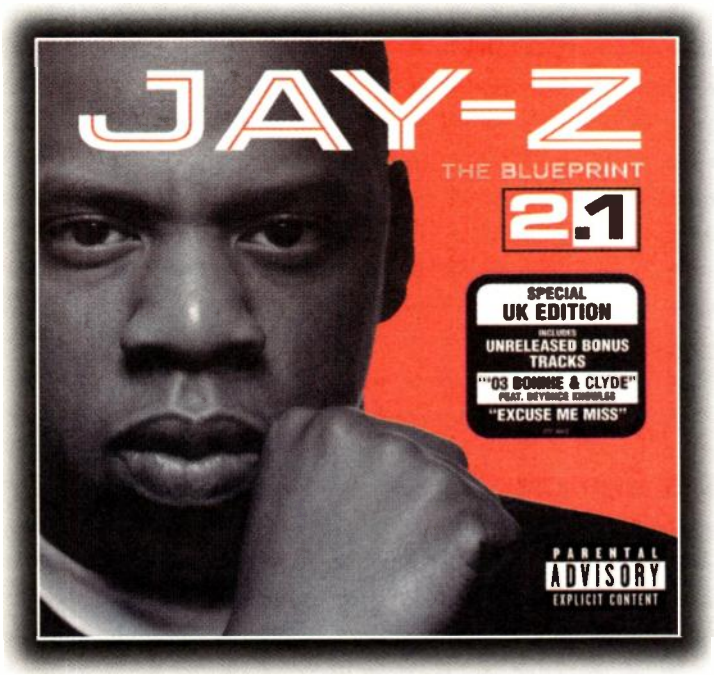

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Glasto copies Radiohead ticket tactics

EAVIS PROMISES INTERNET TOUTS WON'T GET INTO FESTIVAL

Glastonbury organiser **Michael Eavis** is set to follow **Radiohead**'s lead and withhold tickets for the festival from opportunists attempting to sell them illegally on the internet auction.

All 112,000 tickets for the June event were snapped up within a day of going on sale last Monday (March 31). Almost immediately, they started to appear on eBay retailing for at least £450 a pair.

Eavis said that after reading in *NME* how Radiohead plan to prevent would-be touts using the internet to sell on tickets for their tour, he would copy their tactics.

"It was your story last week," he told *NME*. "We've already written to the people selling on eBay and told them they won't get their tickets. As they come up on the website we send them an email and say we've seen you, you won't get your ticket. End of story."

Eavis also said that he has started a reserve list of fans seeking tickets. They would be offered any tickets seized from online touts.

"I've got someone working on it full-time," he said. "We've got to find a way of stopping it so we can get those tickets back and sell them to more deserving people. We clawed 500 back yesterday alone."

NME readers should call the Glastonbury Tourist and Information Office to get on the reserve list, he said.

As *NME* went to press, there were still 92 people selling Glasto tickets on eBay. One vendor described the means he would employ to sell on his ticket.

> **"We've already written to the people selling on eBay and told them they won't get their tickets"** Michael Eavis

"There has been speculation in the news that tickets will only be released two weeks before the festival," he wrote, "but I have booked with a ticket agency which allows the delivery address to be changed at any time. This will be changed to your address upon receipt of payment. You will receive the tickets on the morning everyone else does, direct from the ticket agency."

Eavis said that in future he and his army of helpers would either have to vet "all the names individually", or look at increasing Glastonbury's capacity.

"The licensing people might let us increase the capacity a little bit but I don't want to go through the ceiling," he said. "Saturation point is probably 200,000, but I can't really see the authorities agreeing with that sort of figure. We have plenty of land, though. Loads of redundant farmers everywhere at the moment!"

How to get into Glastonbury for free

If you weren't one of the lucky few to snap up a ticket, fear not. A pricey trip to eBay is not necessary. *NME* has come up with some suggestions of alternative routes into the festival...

Work as an Oxfam steward
Check tickets, give directions, look bored. If you're lucky, you get a radio. A sought-after position.

Work as a hygienist
See rubbish, pick it up, put it in a bag. Not as sought-after as those teacher's pet steward jobs, but it does afford room to roam.

Make noodles
You can combine a love of gastronomy and rock'n'roll by helping prepare food at one of the festival's renowned eateries.

Become a member of a top rock act
Moby's backing band are fairly anonymous.

Watch it on TV
No hippies; all the best views and best sounds; a ready supply of cold beer; decent food and your own bed when it's all over. And your front room doesn't smell like a cow's arse... at least, it shouldn't.

Parachute
Actually, don't.

PHOTOGRAPHY: DEREK RIDGERS/ANDY WILLSHER/IPN

FESTIVAL UPDATE

Lips, **The Streets**, Supergrass, The Polyphonic Spree, **The Datsuns**, **Echo And The Bunnymen** and **Underworld** over the two days.

Isle Of Wight Festival (June 14-15)
The Cooper Temple Clause, **John Squire**, **The Thrills**, **The Darkness**, **Hell Is For Heroes** and **The Raveonettes** will join **Starsailor**, **Iggy Pop** and **Counting Crows** on the bill at the event, which is headlined by **Paul Weller** and **Bryan Adams**.

Glastonbury Festival (June 27-29)
Moby will headline on Sunday night (29), joining other headliners **REM** and **Radiohead**. **The Coral**, **Black Rebel Motorcycle Club**, **Supergrass**, **Electric Six**, **The Music** and **The Polyphonic Spree** are also being touted for the three-day event.

The Witnness Festival (July 12-13)
Coldplay will headline the Irish festival at Punchestown Racecourse, County Kildare, Northern Ireland. They will be joined by **Zwan**, **The Flaming**

T In The Park (July 12-13)
Mull Historical Society have been confirmed for the King Tuts Tent on July 13. **Röyksopp** have now also confirmed for the event at Balado, and will play the Slam Tent on the same day. Other new additions to the festival are **Kinesis**, **Skin** and **Ron Sexsmith**.

Benicassim Festival, Spain (August 8-10)
The line-up of the Spanish festival sees **Blur**, **Badly Drawn Boy**, **Death In Vegas**, The Coral, The Flaming Lips, Electric Six and **Suede** all confirmed to play. More bands are expected to be added soon.

V Festival (August 16-17)
Moloko have been added to the festival line-up, which will be held at Hylands Park, Chelmsford and Stafford Weston Park.

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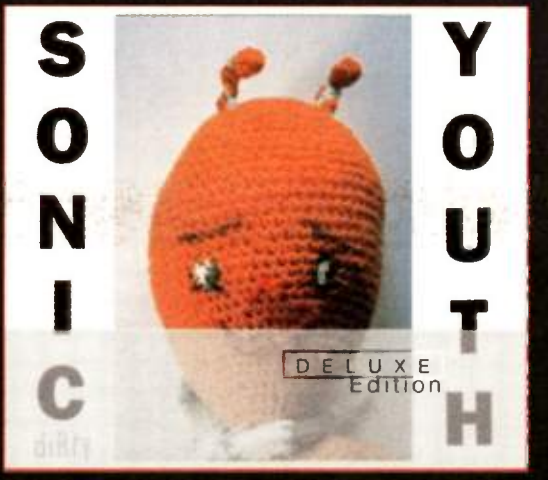

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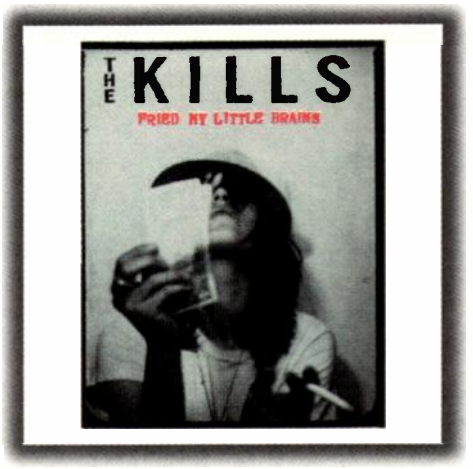

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Brendan Benson - Metarie
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VV and Hotel share vocal duties on this potent and bluesey new single. Available on CD and 7", both featuring the brand new track Jewelthief whilst the CD also includes a cover version of the cult track Sugarbaby.

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Ian McCulloch - Sliding
Taken from his forthcoming album, Slideling, this stunning release features five exclusive tracks across both CDs.

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Ian McCulloch will be signing copies of his new single at 12:30pm on the 14th, 15th and 16th April at HMV in Manchester (90 Market St), Liverpool (Church St) and Birmingham (High St) respectively.

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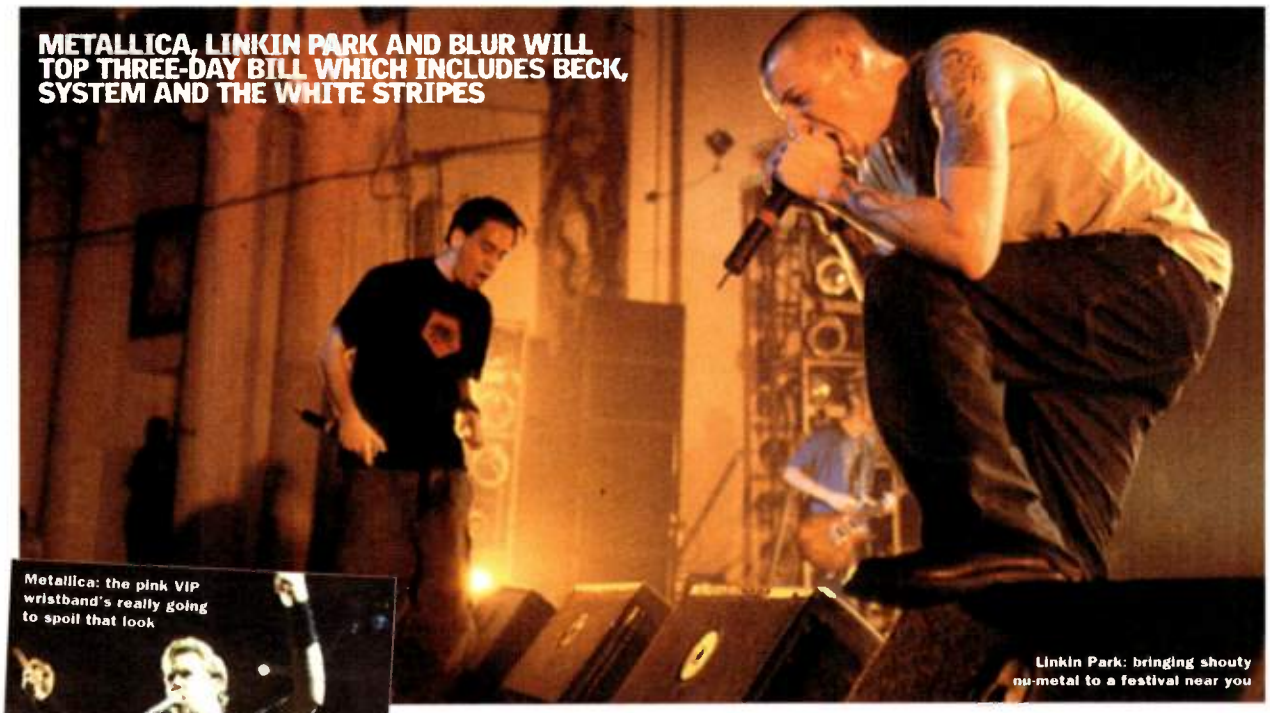
Reading and Leeds headliners announced

METALLICA, LINKIN PARK AND BLUR WILL TOP THREE-DAY BILL WHICH INCLUDES BECK, SYSTEM AND THE WHITE STRIPES



Linkin Park: bringing shouty nu-metal to a festival near you

Metallica: the pink VIP wristband's really going to spoil that look

Linkin Park, **Blur** and **Metallica** have been confirmed as the headline acts for this year's Reading and Leeds festivals, *NME* can exclusively reveal.

The events take place on Friday, August 22 to Sunday, August 24 at Temple Newsam in Leeds and Richfield Avenue in Reading, subject to licence.

At Reading on the opening Friday (Saturday at Leeds), Linkin Park will headline the main stage, with support from **Blink-182**.

The Saturday at Reading (Sunday 24 at Leeds), Blur will headline the Main Stage, on a bill which also includes **The White Stripes**.

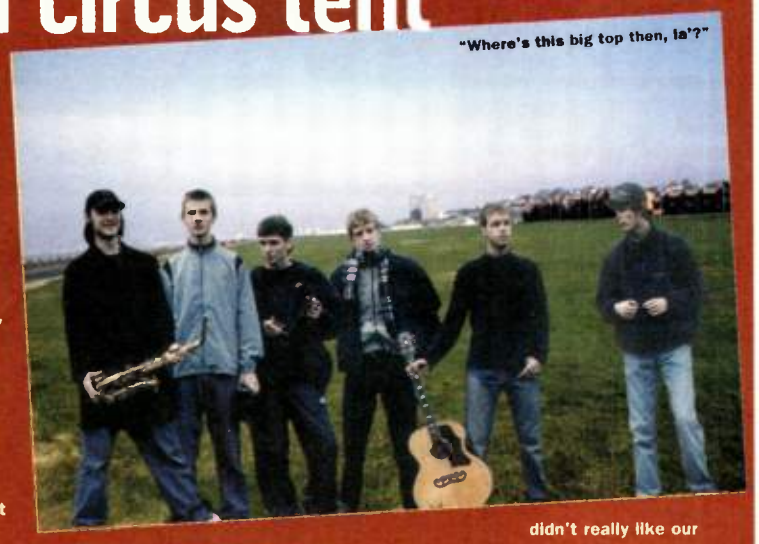
Sunday's bill at Reading (Friday at Leeds) sees the return of Metallica. Support on the Main Stage will come from **System Of A Down**.

Other bands who will play the festivals include **Sum 41**, **Beck**, **Placebo**, **Doves**, **The Streets**, **The Music**, **Courtney Love**, **The Polyphonic Spree**, **AFI**, **Hundred Reasons**, **Yeah Yeah Yeahs**, **The Datsuns** and **The Mars Volta**.

Tickets for the event are on sale now, priced at £95 for a weekend pass. For tickets, call the *NME* Ticketline on 0870 1 663 663.

Organisers are going to great lengths to avoid the violent scenes at Leeds last year. An application has been lodged for two different sites, with an option to stage the event at Bramham Park if the Temple Newsam licence bid fails.

Roll up! Roll up! Coral to play gig in circus tent



"Where's this big top then, la'?"

The Coral are to play their biggest ever show at a special homecoming gig on midsummer's day (June 21).

The *NME*-sponsored all-day event, dubbed A Midsummer Night's Scream, will take place in a 5,500 capacity big top at King's Parade, New Brighton, Merseyside, and will also feature performances from The Libertines, The Thrills, The Basement and The Zutons.

Speaking exclusively to *NME*, singer James Skelly revealed the inspiration behind the event:

"We wanted to do a proper homecoming gig, something a bit special," he said. "It's being held in a tent on this ghost pier. Not many people do things like this because it loses them money, but that's not the point really. We're hoping to get The Bees to play too and if so then it will be all the best new bands in the country playing on one bill. I've never seen The Libertines and it's been ages since we last caught The Zutons, so I can't wait."

He added: "We'll be playing songs from our *(forthcoming)* album, but we're also hoping to play material which isn't on either of our records. Playing live is completely different from listening to us on record and our shows reflect that."

Skelly confirmed that the band had now finished recording second album, 'Matrix Farm', due for release on July 21. Speaking of their recent US dates supporting Supergrass, he claimed that the band had generally gone down well.

"I think they warmed to us... Except in Denver where they didn't really like our material so we just ended up jamming for an hour!"

Tickets for A Midsummer Night's Scream go on sale at 10am on April 12 at £17.50 (plus booking fee). Call the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: ALESSIO PIZZICANNELLA/ANDY WILLSHER

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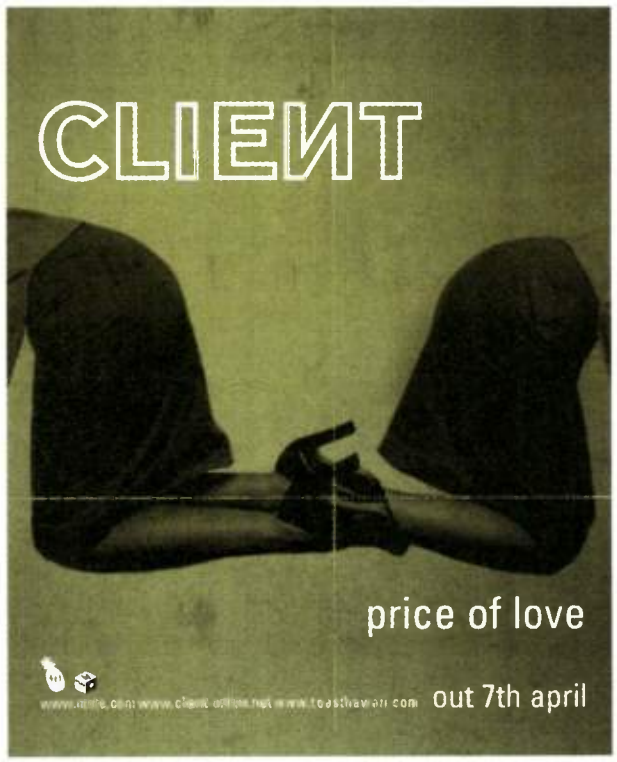
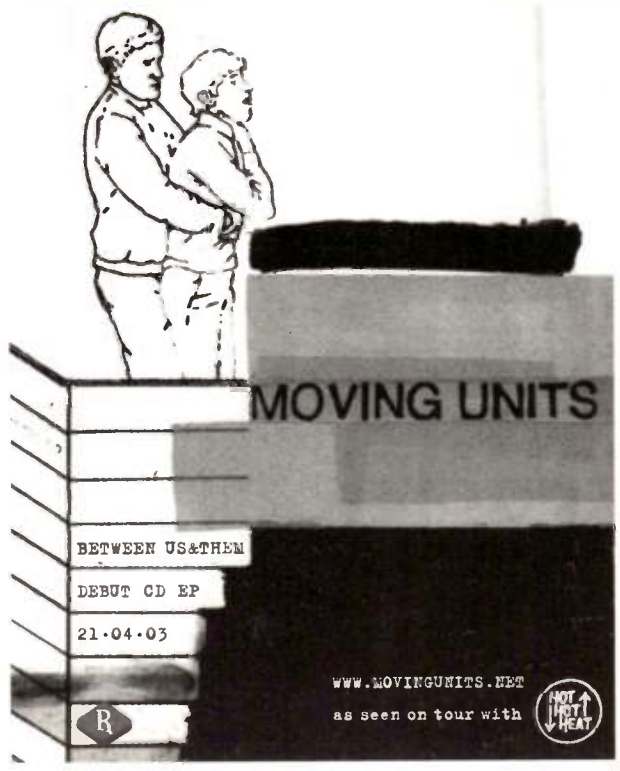




Madonna pulls 'anti-war' video

Military coup: war means we will be spared Madge's latest video

'AMERICAN LIFE' PROMO IS "NOT APPROPRIATE TO AIR AT THIS TIME", SAYS SUPERSTAR

Madonna has withdrawn the video for her new single 'American Life', fearing it might be perceived as anti-American. The clip featured Madonna in a military uniform, playing a superhero against a backdrop of what she has described as "current cultural obsessions". At one point, a grenade is thrown at a George Bush lookalike.

Madonna has insisted the video was pulled out of sensitivity to those serving in the Gulf.

"I have decided not to release my new video," she said. "It was filmed before the war started and I do not believe it is appropriate to air it at this time. Due to the volatile state of the world and out of sensitivity and respect to the armed forces, who I support and pray for, I do not want to risk offending anyone who might misinterpret its meaning."

"I do not want to risk offending anyone who might misinterpret the meaning of this video" Madonna

PHOTOGRAPHY: WENN/PA/JAMES LOOKER

NME SAYS 'American Life' is latest victim of pro-US backlash

From **Sam Cooke**'s civil rights anthem 'A Change Is Gonna Come' to the recently deceased **Edwin Starr**'s anti-Vietnam hit 'War', US pop stars have always considered it their constitutional duty to protest about their leaders. That seems to be changing. When **Natalie Maines**, singer in Texan country group the **Dixie Chicks**, announced that "we are ashamed the President of the United States is from Texas", she unleashed a backlash that saw radio stations banning the Chicks' music, their gig and CD sales falling through the floor and fellow pop stars dashing for the bunker.

The most high-profile was **Madonna**, who has withdrawn the war-themed 'American Life' video. However, Madonna had already released the video to TV networks around the globe, ensuring that her withdrawal would garner even more publicity. This was certainly the case in the UK, where clips from the video were broadcast on shows like BBC3's *Liquid News* even after the promo was withdrawn.

Nevertheless, Madonna now stands accused of selling records on the back of the conflict and weaseling out of making a statement when the going got tough. Her prevarications stand in sharp contrast to last week's honest, emotional outpourings from **Ozzy Osbourne**, who has come out strongly against the war (see opposite page).

Not since the anti-communist witchhunts of the '50s have artists been under so much pressure to toe the US government's line. In a climate where artists are either backing down or refusing to comment, and where journalist **Peter Arnett** is sacked from his US television network for daring to criticise the military campaign, then dissent is more important than ever. And if rock'n'roll isn't the voice of dissent, what is it?

NME reader Vs George Bush

Holy Mother of all battles – *You Cock!* has stepped into the forum of international politics. Big bad Dubya, it now appears, faces the greatest challenge to his authority not from the bunkers of Baghdad but from a reader of the world's greatest music weekly, *NME*!

This photo, taken at February's huge anti-war demo in central London, sees a protester take his inspiration from our regular *Your Cock!* feature.

Will this latest stinging tirade rock the foundations of the White House, cause the John Wayne-inspired leader of the free world to fall off his horse and force the coalition into an embarrassing retreat? Frankly, no. But *You Cock!* is all too happy to endorse it.

WAR: FOR AND AGAINST

FOR

R Kelly
Recorded new song 'A Soldier's Heart': a "tribute to the courageous soldiers and military men and women".

James Brown
Donated free gig tickets to military personnel.

3 Doors Down
Played a number of gigs for the armed forces.

Madonna
First, she was not anti-war, just pro-peace. Now she's withdrawn her pro-peace video.

Toby Keith
Hates Dixie Chicks and all "big-mouthed celebrities".

Kid Rock
"Slit Saddam's throat. Kill him and the guy in North Korea," he suggests.

Clint Black
Country star has written pro-war 'I Raq & Roll'.

Clear Channel
Media conglomerate which has banned any anti-war tracks.

AGAINST

Michael Moore
Used Oscar acceptance speech to condemn Bush.

Thom Yorke
Quietly campaigned against US air-strikes at RAF Fairford.

Ozzy Osbourne
Would rather break son Jack's foot that let him fight in this "stupid fucking war".

Nick Oliveri
Says Allied forces are wrong to take occupation of Iraq.

Jay-Z
Raps on remix of Panjabi MC's 'Beware Of The Boys': *"For all my soldiers in the field/I will wish you safe return/But only love kills war/When will they learn?"*

Dixie Chicks
Said they were "ashamed" George Bush was Texas.

Fran Healy
Marched against the war, wrote anti-war anthem 'The Beautiful Occupation'.

Musicians United To Win Without War
Includes Lou Reed, Busta Rhymes and David Byrne.

Others who have written anti-war songs
REM, Lenny Kravitz, Mick Jones, Zach De La Rocha/DJ Shadow, Beastie Boys.

In the navy: 3 Doors Down and friends: God help us if there's a war (oh, there is)

3 Doors Down: Gulf's biggest success story

NAVY VIDEOSHOOT AND MIDDLE EAST FORCES TOUR PROPEL FOUR-PIECE TO MASSIVE SALES IN US

A band unknown in the UK, **3 Doors Down**, are picking up serious rotation on MTV in the US and selling more albums than **Nelly** and **Shania Twain**, on the back of a pro-military stance and a video filmed onboard a US Navy warship.

The four-piece, who sold six million copies of debut album 'The Better Life' in 2001 have seen 'When I'm Gone' soar up the *Billboard* singles chart. Last week, it was the highest climber, moving from Number Six to Number Three on the Adult Top 40 chart.

MTV are playing the track 16 times a week. A spokesperson for MTV UK said this was "not an exceptional amount", but it should be noted that the song has been out for over four months. It enjoyed some success in December, and was nominated for two Grammys before it began to slide. In recent weeks it has risen swiftly as the band have become posterboys for those serving in the Gulf.

The video for 'When I'm Gone' sees them perform onboard the USS George Washington in front of 6,000 troops. It was shot in October before the warship travelled towards the Gulf. The band also toured other bases in Europe and the Middle East.

"The Navy tour was overwhelming," frontman **Brad Arnold** said last week. "Those guys are out there keeping us so we can sit here and bitch about stupid shit. Those guys rely on us and all we can do is sit here and say, 'No war this' and 'No war that'. Did you see the two tallest buildings in the world collapse due to terrorism?"

The band insist the video – which shows jets taking off and servicemen saying goodbye to their families – is not pro-war, rather a film honouring those serving America. The band's website *3doorsdown.com* encourages fans to send messages to the troops overseas. It also carries messages from families of servicemen.

The band's new album 'Away From The Sun' has sold over a million in the US. It recently climbed back inside the Top 30.

"Those guys (the troops) rely on us and all we can do is sit here and say, 'No war this' and 'No war that'" **Frontman Brad Arnold**

PHOTOGRAPHY: ELLIS PARRINDER/DEAN CHALKLEY/SARAH

Electric Six postpone single and LP

Electric Six have postponed the release of next single 'Gay Bar' and debut LP 'Fire', "due to the current situation in Iraq".

'Gay Bar', which had been due for release in early May, features a reference to nuclear war. The band's label XL had prepared alternative edits, but the band decided they didn't work. They band are now re-recording the track. They are also going to film a new video.

A statement from the band reads: *"(Electric Six have)* rejected an edit of the track done by the label and, although understanding the sensitivity required in the current climate, are rightly only willing to make a compromise on their terms. As a result, all copies of the unapproved edit have now been withdrawn and the band are recording a new version."

'Gay Bar' will now be released on June 2, with 'Fire' following on June 30.

Ozzy says 'No fucking war!'

Ozzy Osbourne has come down strongly against military action, insisting he would rather "break my son's foot" than let him "go off to fight some fucking war".

And **Queens Of The Stone Age** bassist **Nick Oliveri** has joined the growing chorus of rock stars saying the US are wrong to march in and take occupation of Iraq.

Ozzy, who has said he can't stand watching TV images from the Iraqi frontlines, has lambasted politicians in Washington and London who are controlling the war.

"I hear these politicians talking about when 'we' take Baghdad," he said. "There's no fucking 'we' about it. The politicians are three miles underground in a bunker. Wars would be a lot shorter and simpler if the politicians actually had to have a go at one another. There's some wife or mother or son grieving today because of that war. I'd break my son's foot before I'd let him go off to fight some stupid fucking war."

Ozzy added: "These kids in the army... they're fucking 17-year-old boys. They're not old enough to get a fucking glass of beer, but they're old enough to fight in a war. That's fucking ridiculous."

Meanwhile, Oliveri believes Saddam Hussein is "completely insane", but that the US are acting wrongly in their attempts to overthrow him.

"As far as it goes about the war, who are we to say you've got to leave your country?" he told *NME*. "I don't like Saddam, I think he's a piece of shit, but that's irrelevant. There's lots of people I don't like but I don't go into their homes and tell them they have to leave."

Turin Brakes mistaken for terrorists

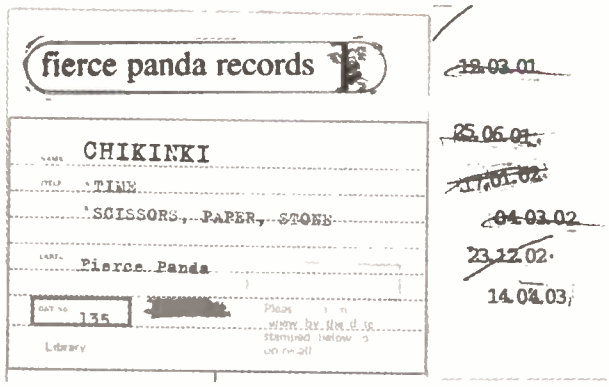
Turin Brakes were refused entry to the US last week for a brief tour because the authorities feared Iranian-born guitarist **Gale Paridjanian** could be a terrorist.

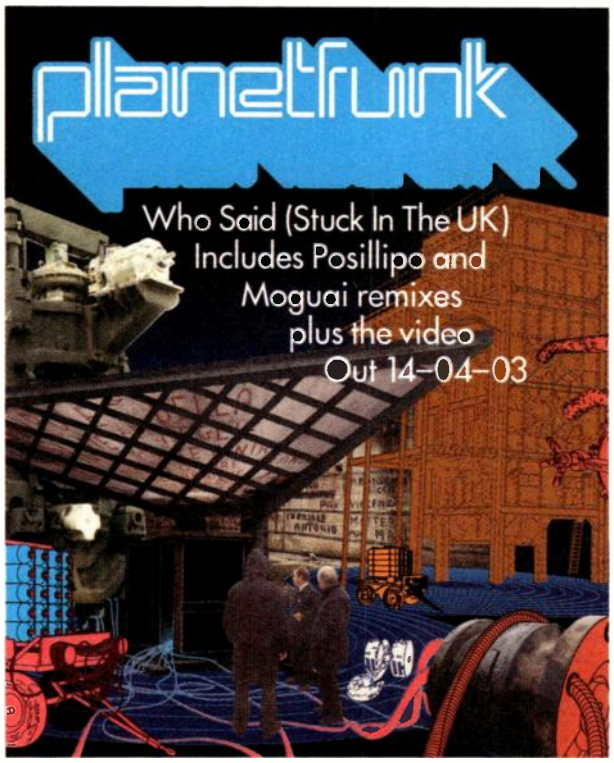
The band were scheduled to play five dates this month, but US officials classed Paridjanian as a "potential risk", slowing down his visa application.

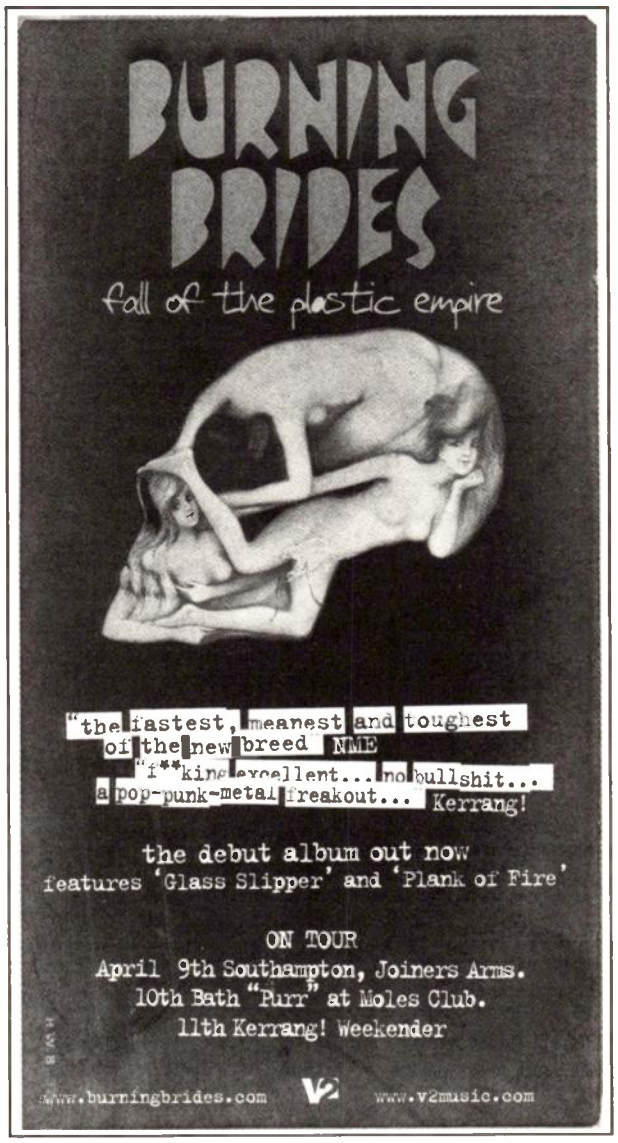
"I was not granted a US working visa in time for our tour this week because of my place of birth *(Iran)* which classified me as a potential risk," the guitarist told *NME*.

He added: "The US embassy said they looked into my eyes and saw I wasn't a terrorist, which was nice!"

Turin Brakes' cancelled dates will be rescheduled for June. The band had been due to film the video for new single 'Average Man' while in LA. Instead, they plan to shoot it in Prague.



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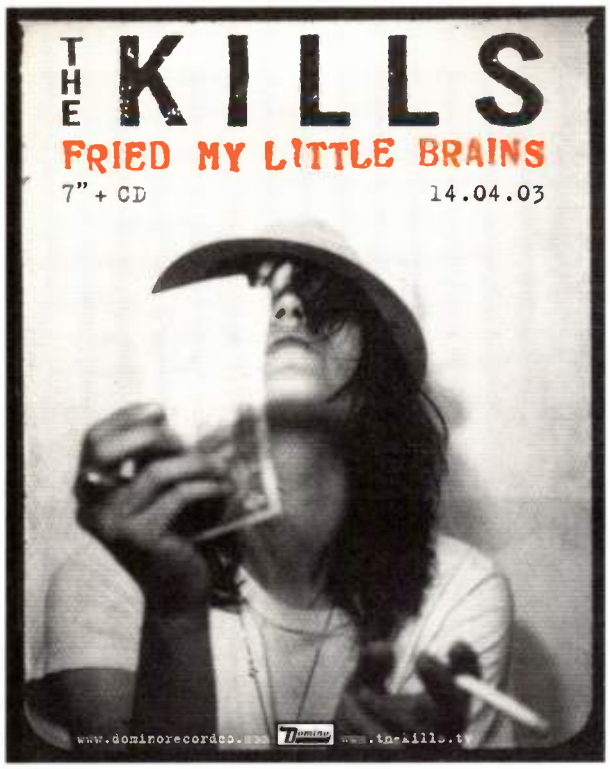

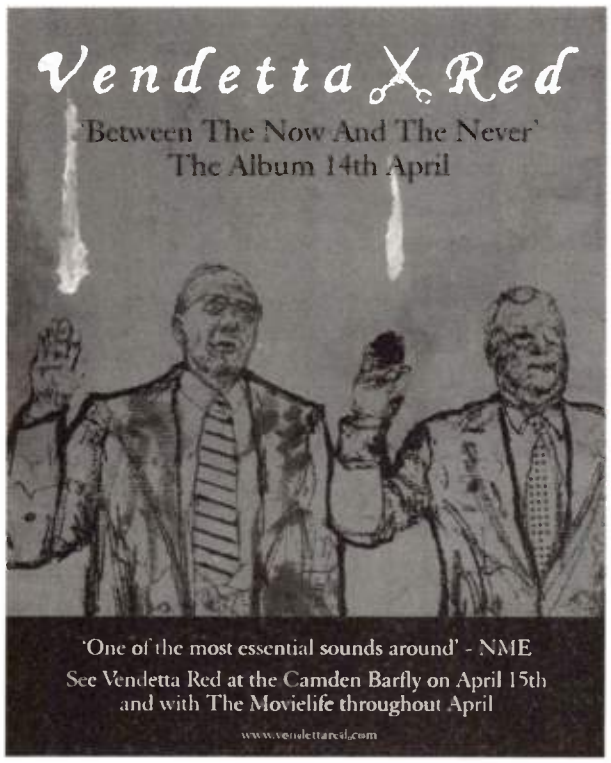
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50 Cent hopes to get rich with book deal

RAPPER TOUTING HIS LIFE STORY TO PUBLISHERS FOR SIX-FIGURE SUM

50 Cent is planning to turn his life story into a book – and the rapper intends to release the follow-up to 'Get Rich Or Die Tryin'' by the end of the year.

A proposal for the 26-year-old rapper's memoirs, which have been given a tentative title *Number One With Nine Bullets*, are said to be doing the rounds of American publishing houses in the hope of securing a six-figure book deal.

In related news, sources have suggested to *NME* that the follow-up to the hugely successful 'Get Rich Or Die Tryin'' could be released as early as November.

In addition to songs that didn't feature on 'Get Rich...', 50 is said to have amassed a large number of new tracks.

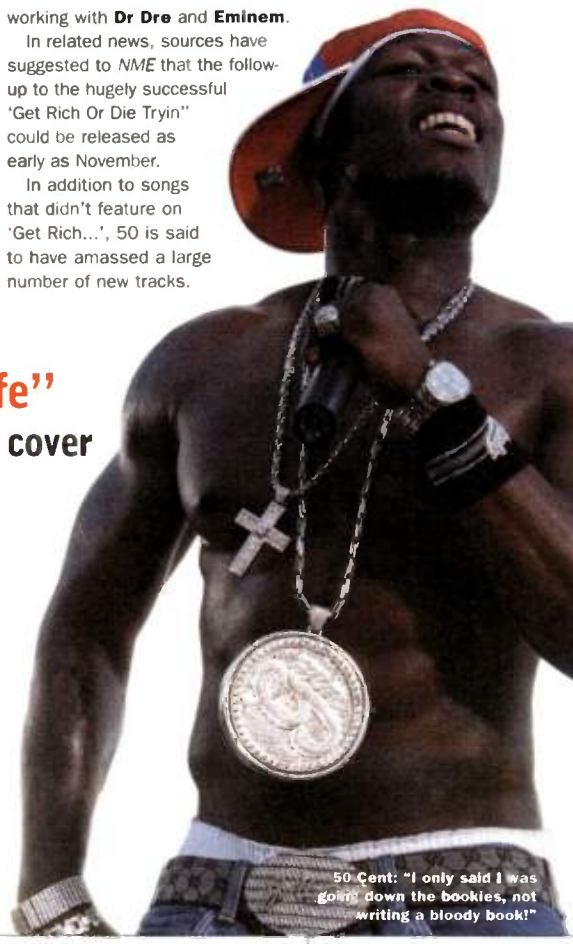
"Murder. Drugs. The true thug life"

What the book will cover

The proposal says the book will cover all aspects of the rapper's tumultuous rise to superstardom: "Murder. Drugs. The true thug life. Ghetto depression. Determination. Mad beats. Phat rap lyrics. All have found their way into the life of hip-hop's latest big thing."

A selection of lyrics and poems are also likely to be included, MTV News reports. The title refers to an incident in May 2000, when 50 Cent was shot nine times.

The book is also likely to cover the death of his mother when he was eight, how he was discovered by late Run-DMC star **Jam Master Jay** and meeting and working with **Dr Dre** and **Eminem**.


50 Cent: "I only said I was goin' down the bookies, not writing a bloody book!"

Turbonegro's Hank: why does he attract trouble?

New York crowd leave Turbonegro in stitches

Scandinavian comic rock outfit **Turbonegro** have been bottled offstage in New York, leaving frontman **Hank Von Helvete** hospitalised.

The band were playing their first ever headline show in the US in New York's Mercury Lounge (March 30).

Three songs in, a couple of the 500-strong crowd threw several bottles at the stage. One of them caught Von Helvete on the head. The show was stopped and Von Helvete was taken to the nearest hospital where doctors put ten stitches in his head. He was kept in hospital overnight for observation.

Despite the setback, the band played the second of two New York shows the following night (March 31), moving from the Mercury Lounge up to the bigger Bowery Ballroom.

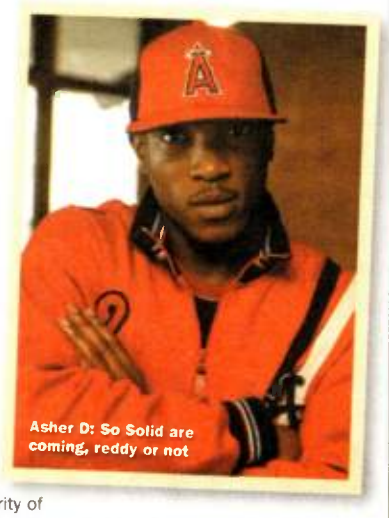
PHOTOGRAPHY: WIRE/PA/ROGER SARGENT

So Solid back with single and anti-gun gig

So Solid Crew are back with a new single, album and live show.

The single, according to core member **Asher D**, will be released in May with an album soon afterwards.

The band will mark their comeback with a show at the London Hackney Ocean on April 24. It will their first major outing since two fans were shot at their London Astoria gig in October 2001, but Asher D dismissed the possibility of trouble ruining the comeback event.


Asher D: So Solid are coming, reddy or not

"There's going to be security there, and the majority of the people are going to be cool," he said. "We are going to enjoy it and we just want everyone else to enjoy themselves."

The show is part of the Disarm series of gigs – shows set for London in April aimed at turning young people away from gun violence. At Disarm's launch (April 2), Asher – who has served seven months in prison for firearms offences – insisted So Solid members did not glamourise gun violence.

"We have 50 guys and only three have been in trouble," he said. "At least it's not all 50 of us. You don't understand the slang of south London. Go and listen to the music and then you might understand it."

So Solid's **Kaish** and **G-Man** were recently remanded in custody on firearms and drugs charges.

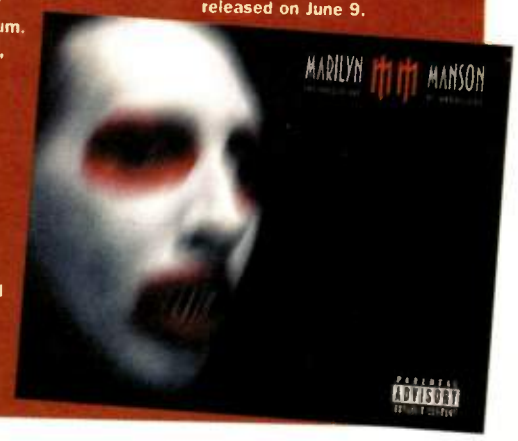
Win tickets for Marilyn Manson's 'Grotesque' party!

Marilyn Manson is jetting into the UK next week for a special party for fans to hear his new album, 'The Golden Age Of Grotesque' – and *NME* has two pairs of tickets to give away.

Manson is to fly into London for the event at Rouge nightclub (April 15). 300 tickets went on sale in London for the party, which will enable fans to hear his new album, due May 12, for the first time in its entirety. Manson will play a short live set in a VIP-only room, and you and a mate could be there: just send a postcard with your contact details to the usual *NME* address.

In related news, *NME* can reveal the artwork for 'The Golden Age Of Grotesque'. Manson has teamed up with Viennese artist Gottfried Helnwein for a series of pictures that, as well as featuring on the records, will be showcased in museums across the world in the coming months.

A single, 'Mobscene', is released on June 9.



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Danger! High Voltage

Badly Drawn Boy
Born Again

Basement Jaxx
Where's Your Head At

The White Stripes
Fell In Love With A Girl

The Avalanches
Since I Left You

Layo & Bushwacka!
Love Story

Lemon Jelly
Nice Weather for Ducks

Badly Drawn Boy
You Were Right

The White Stripes
Dead Leaves And The Dirty Ground

Basement Jaxx
Romeo

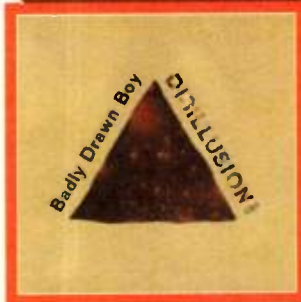
Basement Jaxx
Jus 1 Kiss

Badly Drawn Boy
Once Around The Block

Lemon Jelly
Space Walk

Basement Jaxx
Rendez-vu

Gotan Project
Santa Maria



Badly Drawn Boy
Disillusion

Badly Drawn Boy
Something To Talk About

Basement Jaxx
Bingo Bango

The Avalanches
Frontier Psychiatrist

The White Stripes
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NEW RELEASES FROM CARGO DISTRIBUTION

SPACEMEN 3 - FORGED PRESCRIPTIONS
SPACE AGE RECORDINGS
This long awaited release is now finally available. This double CD contains the full guitar laden versions of songs that first appeared on 'The Perfect Prescription'. Also included for the first time are unreleased covers, demos and tributes from the same sessions.

RADIO VAGO – BLACK AND WHITE ENTERPRISE
BUDDYHEAD
Debut EP from this LA fivepiece – comparable to a female fronted Icarus Line. On tour in Europe with Mars Volta, and playing their debut UK shows this week, Sunday 13th April at the Mean Fiddler with Mars Volta, and on Monday 14th April headlining at the Metro, supported by Penance Soirée and Josephine. Out Now on LP and CD

GLASS CANDY – LOVE LOVE LOVE
TROUBLEMAN
Debut full length from New York's Glass Candy, a riotous melding of glam power rock and infectious disco beats. The instrumentation ranges from synthesized growls to lacerated guitar! Out now on LP and CD

V/ARTISTS – I'M A STEPPING RAZOR
DIM MAK
DIM MAK will be the label to watch in 2003, and here's a budget priced reason why / introduction, featuring tracks from their forthcoming releases and some! Includes Soledad Brothers, Von Bondies, the Kills, the Panthers, Dance Disaster Movement and many more. Out now on CD only!!

LIGHTNING BOLT – WONDERFUL RAINBOW
LOAD
Much anticipated follow up to 2001's incendiary "Ride the Skies" finds this bass heavy two piece pulling out all the stops, you can compare them to (Soul Discharge era) Boredoms, Slayer and Ruins, and then some!! Out now on LP and CD. This destroys!

REYNOLDS - LOVE SONGS
ERROL
"Lurching riffery and multiplex time signatures abound but it's the subtle cello, sax and violin that ensure it's the smoother passages that take centre stage" For fans of: Dirty 3, Led Zeppelin and Slint
Out Now on CD

DANCE DISASTER MOVEMENT – WE ARE FROM NOWHERE
Dim Mak
Hailing from Long Beach, California this two piece blend minimalist dance, early electronica and 60's soul. Like Clikitat Ikatawi, ESG and Suicide. Out now on LP and CD

V/ARTISTS – TROUBLEMAN SAMPLER
TROUBLEMAN
20 track budget priced sampler from Troubleman Unlimited, a sublime roster on display here, includes tracks from the Rogers Sisters, Glass Candy, Erase Errata, Wolf Eyes, Songs of Zarathustra, Pixeltan, Red Monkey, Panthers, and more! Out now on CD only

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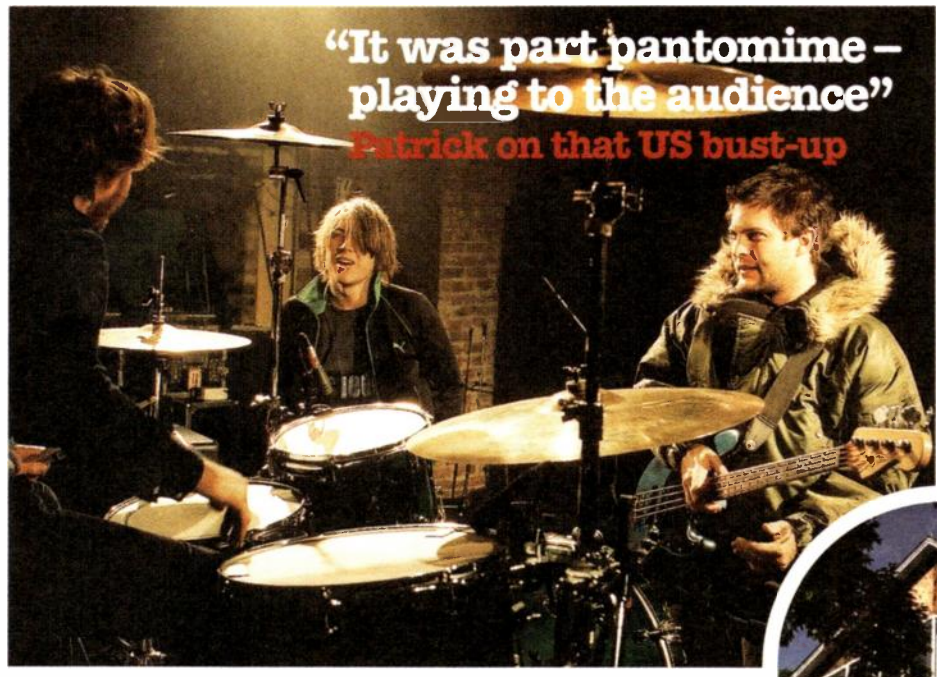
The Vines head for the country

FOLLOW-UP TO 'HIGHLY EVOLVED' WILL TAKE SHAPE IN RURAL HIDEAWAY



The Vines are heading to a small studio in upstate New York this coming summer to begin work on the follow-up to their debut, 'Highly Evolved'.

The band, set to tour the UK later this month, will decamp to the famous Bearsville Studios shortly after the completion of the UK dates.

"We were talking to the guys from **Longwave** and Bearsville is the place they did their record and they said it was great," bassist and founder member **Patrick Matthews** told *NME*. "We'll go in around June or July. After we play the Brixton Academy show (May 1), we'll go back to Australia for a couple of weeks, so we'll go then."

Of the new songs, he added: "It's gone past the point where we can work on stuff in soundcheck. We have eight songs ready – I know Craig has three part harmonies to at least those eight songs in his head. We might not use all of them, though."

He said the band, who worked on demos for the album during a week of sessions in Sydney in January, hoped to release the record at the back end of this year or early next spring.

Meanwhile, The Vines are currently on a 21-date tour of the US with **The Music**. The last tour imploded in late-December following an onstage fight between Matthews and frontman **Craig Nicholls** in Boston.

Nicholls "went nutty" after Matthews broke a bass string swinging his microphone around and hitting him on the head. Matthews lunged at him and they fell fighting into the audience. Exhaustion was blamed, and the band cancelled all touring commitments outside Australia.

"Craig's still difficult, but we haven't been fighting onstage," revealed Matthews. "I think that was part pantomime – playing to the audience."

The Vines' UK tour starts on April 23 with the rearranged *NME* Awards Show at London Astoria.

'A SUPPORT SYSTEM FOR ARTISTS'

Where The Vines will be recording

Bearsville Studios is found nestling in the heart of rural upstate New York, just outside Woodstock.

It was opened in 1970 by music industry heavyweight **Albert Grossman** – formidable manager of **Bob Dylan**, **The Band** and **Janis Joplin** among others.

The studio, its publicity claims, "was conceived as a part of a support structure for artists, a structure which included rehearsal facilities, a touring sound system, remote recording services, a video studio, and even a theatre."

Quite what sound The Vines are after is anyone's guess. They follow countless acts who have recorded at Bearsville, among them **REM**, **Metallica**, **Iggy Pop**, **Ween**, **Nas**, **Megadeth** and **Meat Loaf**.

The bad news for Craig is that the nearest McDonald's is over ten miles away in the town of Saugerties.

Win tickets for The Vines and Coopers

NME is giving you the chance to see **The Vines** and **The Cooper Temple Clause** for free in an exclusive competition.

Both bands have rearranged their London Astoria *NME* Shows, The Vines for April 23 and The Cooper Temple Clause for April 29. Both were originally due to take place in February as part of our annual *NME* Awards Shows, but were postponed due to illness.

Now, with **Craig Nicholls** fully rested, and Coopers bassist **Didz** back to full strength after a lengthy spell in hospital, both gigs are set to be more explosive than ever. And it could be your chance to hear new material for the first time. Both bands have been working on the follow-ups to their brilliant debut albums.

NME has 20 pairs of tickets for each gig to give away. All you have to do is collect two vouchers, one from this issue, and one from next week's issue (cover date April 19), and send them all to the usual *NME* address before April 21. If you want to see The Vines cut out Craig, if you fancy the Coopers, cut out Didz. Good luck!

Usual rules apply.

PHOTOGRAPHY: DEAN CHALKLEY/AWAIS/IAN BLACK/ANDY FALLON/TOM SHEEHAN

NEW BAND NEWS

Kings Of Leon reveal their 'Manhood'

COUNTRY GARAGE BEARDOS FINISH RECORDING DEBUT ALBUM IN CALIFORNIA

Kings Of Leon have finished recording their debut album, provisionally titled 'Youth And Young Manhood'.

The Nashville-based band divided their time between Sound City Studios, California – where Nirvana's 'Nevermind' was made – and Shangri-La in Malibu, former haunt of Bob Dylan and Johnny Cash, working with Ryan Adams producer Ethan Johns.

During the making of LP the band used a guitar given to them by **Keith Richards**, and another which was the third Telecaster ever made. *NME* was granted an exclusive preview of the ten-track album, a fantastic amalgam of garage crunch and country drawl.

Standout tracks include the Strokes-esque 'Red Morning Light', 'Joe's Head', about a Southern murderer, and the woozy 'Talihina Sky', named after the tiny town where the band's annual family reunions take place.

"Every now and then we'd break out the Number Three Telecaster or Charlie Watts' drumkit," said singer **Caleb**. "That stuff sounds so *old*."

The album is due out in July, with a single, 'Red Morning Light' out May 26. Kings Of Leon play London Bush Hall (April 28), Cardiff Barfly (29), Glasgow Barfly (30), Blackpool Empress Ballroom (May 2), Bridlington Spa (3) and Manchester Roadhouse (4).

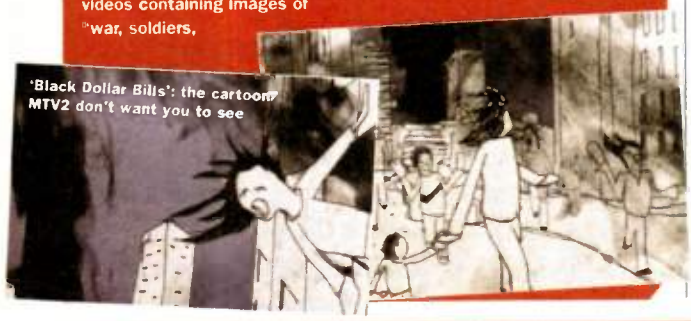
Hope Of The States banned

Psychedelic rockers Hope Of The States have joined Radiohead in falling foul of MTV censors with debut single 'Black Dollar Bills'. Its seven-minute promo features cartoon musicians performing in the ruins of a city. It was removed from MTV2's playlist because of a directive against videos containing images of "war, soldiers, warplanes, bombs, missiles and social unrest".

Frontman **Sam Herlihy** told *NME*: "It took six weeks to make and two seconds to ban."

The band have now posted it at *www.hopeofthestates.com*.

"Let the people judge for themselves... it's only a fucking cartoon," said Herlihy.



'Black Dollar Bills': the cartoon MTV2 don't want you to see

NEW BANDS IN BRIEF

Arthouse Scot-rockers **Devics** *(inset)* have unveiled details of a new single and tour. 'In Your Room' is released on April 21 via Bella Union and the band embark on a seven-date UK tour to support it. See *NME.COM* for dates... ● Pop-punkas **Good Charlotte** follow up the Top Ten-conquering 'Lifestyles Of The Rich And Famous' with their second single 'Girls And Boys' on April 28 (Sony)... ● Nu-blues three-piece **Soledad Brothers** have signed to Loog in the UK... ● **Northern State**, who sound a bit like the Beastie Girls, have put back the release of their single 'At The Party' back to April 21. The LP 'Dying In Stereo' follows a week later on Wichita... ● Like their prodigious Everton striker namesake, much is expected of teenage LA five-piece **Rooney**. The latest skinny white hopes of Interscope Records, their debut single 'Shakin'' sounds like The Strokes giving Rivers Cuomo purple nurples and is released May 5... ● Prog-rockers **Canyon** release their tumbleweed-fuelled debut LP 'Empty Rooms' (Wichita) on May 12... ● The same day The Coral's labelmates **The Zutons** unveil their new sax-dominated direction on new single 'Creepin' An' A Crawlin' and nu-New Yorkers **Calla** release 'Televise', the debut single from the album of the same name...

WHAT'S ON THE NME STEREO?

Radiohead
Hail To The Thief LP (Parlophone)
'Cos it's the new Radiohead album. And it's great.

Electric Six
Fire LP (XL Recordings)
Songs about robots, striptease, the apocalypse and gay bars... yep, they're definitely nuts.

Audio Bullys
Ego War LP (Source)
The sound of the summer, the suburbs, Special Brew and all-round shady goings on.

The Thrills
Untitled LP (Virgin)
The other sound of the summer, a shimmering paean to good friends, good times and the American West Coast.

Madonna
American Life (Felix Da Housecat Mix) (Maverick)
Felix rips Madge's single apart, turning it into the electroclash stomper it should have been.

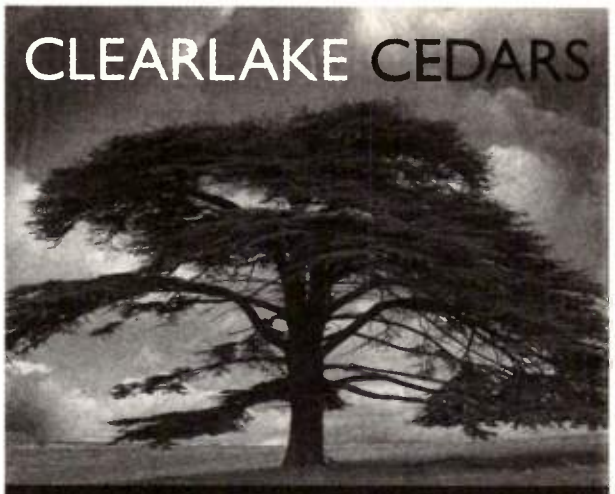
The Izzys
Fast And Out Of Control... Wins The Race EP *(www.theizzys.com)*
Self-produced EP from unknown, unsigned NY three-piece that mixes The Strokes with the Stones and will guarantee an A&R feeding frenzy at their UK gigs in May.

Vitamin C
Last Nite (V2)
American ex-teen starlet covers Strokes classic bootleg-style, mixing it with Blondie's 'Heart Of Glass'. Genius or sacrilege? Both!

Oceansize
One Day All This Will Be Yours (Beggars Banquet)
A slice of epic triple-guitar abuse from Manchester that proves (alongside Cave In, Canyon and Calla) that prog is the new garage...

The Eighties Matchbox B-Line Disaster Chicken (No Death)
GA-DANGA-DANGA-DANGA-DANGA-YEOOOOOWW!!!

PHOTOGRAPHY: JAMIE BEEDEN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SUB POP
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INFECTING THE GALAXY
Sub Pop compilation out April 7
Includes tracks by the Shins, Iron & Wine, Hot Hot Heat, Mudhoney, Rosie Thomas, the Rapture, the Catheters and more.
the Postal Service
Such Great Heights
THE POSTAL SERVICE
"Such Great Heights" single out April 14
Postal Service are Jimmy Tamborello of Dntel and Ben Gibbard of Death Cab for Cutie.
The Postal Service album "Give Up" in-stores April 28th
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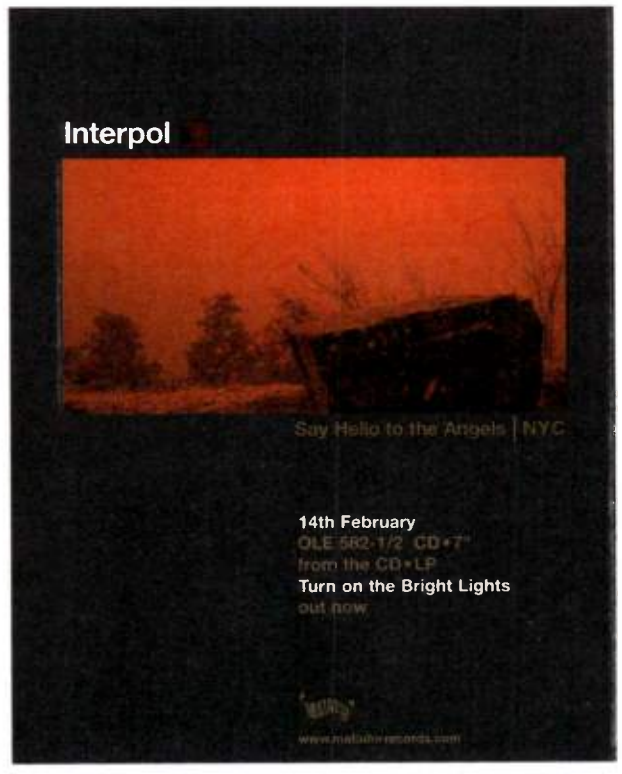
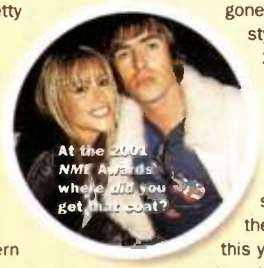


What not to wear: a Liam Gallagher special

There was something very shocking about last week's pictures of Liam Gallagher falling down in the street. Not his wild-eyed demeanour, or the fact that he was rolling around in the gutter – it was his *outfit*.

The nondescript jeans we could handle, but a CND T-shirt? A *chiffon scarf*? And in the pictures taken earlier in the night, backstage at London's Royal Albert Hall Teenage Cancer Trust concert, he looks like someone's granny with the cheapo glasses and straggly hair.

It's a surprising style *faux pas* for a man who used to look immaculate. In 1994, Oasis stamped out the pretty boys with a desert boot and gave a hard edge to Britpop style. In Stone Island coats, second-hand parkas, M&S jumpers and a monkey haircut, Liam was the northern überlad incarnate.



With first wife Patsy Kensit, he rep'd for Cool Britannia in expensive sportswear and a Gucci biker jacket. But recently, Liam's fashion sense has gone awry. His Afghan-style furry coat at the 2001 *NME* Awards prompted host Peter Kay to shout, "My mum wants her coat back", and a similar garment in the 'Songbird' video this year caused more consternation. We asked three style experts how they'd get Liam back on track.

JONATHAN HEAF, ARENA HOMME PLUS

"Those fey neckerchiefs are making him look like he's in Duran Duran. He needs to go back to the lad-about-town uniform of leather Clarks 'pasty' shoes with Ben Sherman. It was scruffy, but he looked the part."

DARYOUSH HAJ-NAJAFI, POP

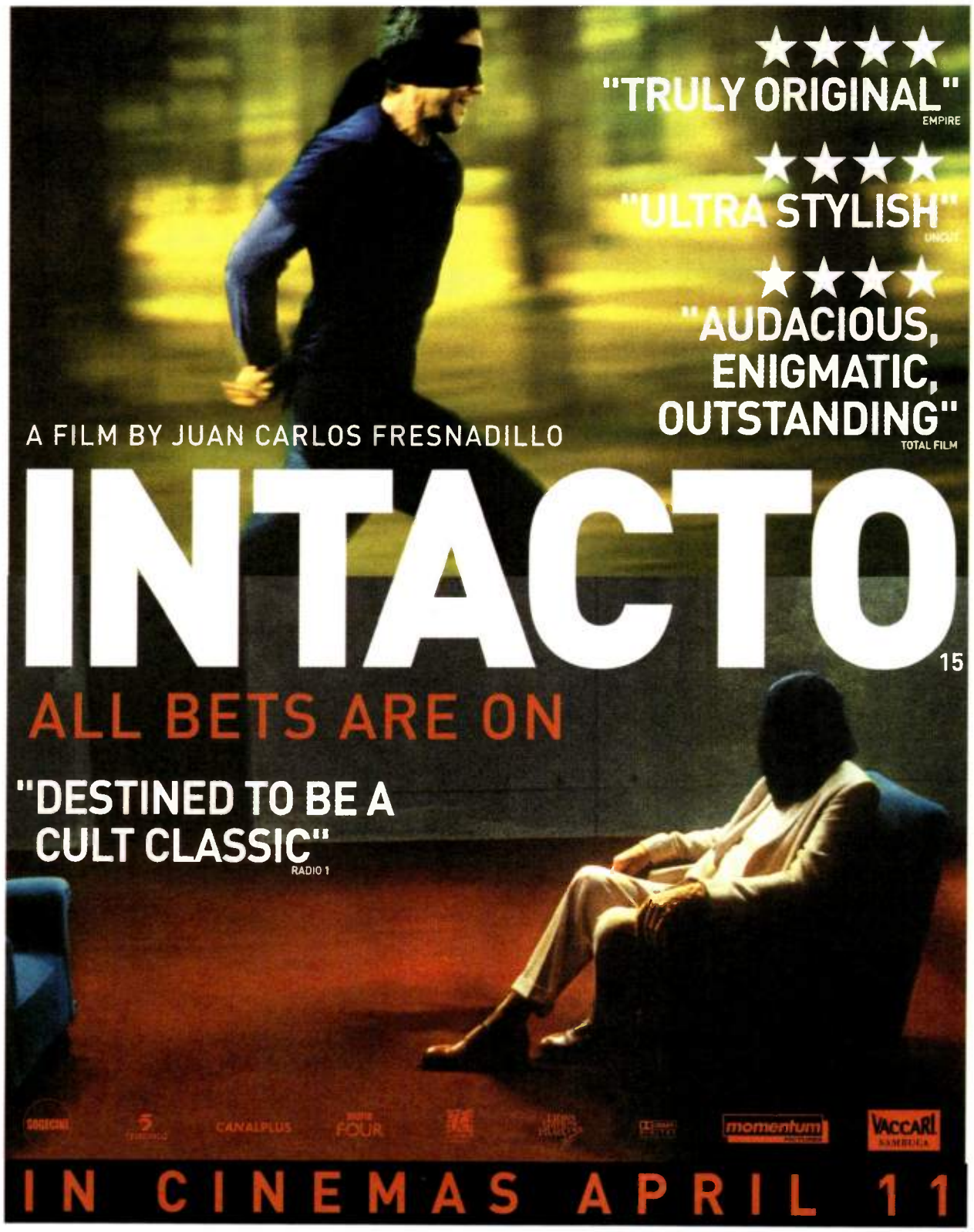
"It's difficult to style someone like Liam because they just won't have it, so he ends up looking like that. I'd put him in some great old English stuff like Barbour and Cordings maybe with weird things from Margiela and Raf Simons."

JACKIE DIXON, VOGUE

"He needs to move on from that lad thing, go up a notch to quality casual wear. I'd like to see him in a classic white shirt, a pair of baggy Armani jeans and some Prada cashmere. Grown-up but still cool."

Liam attempts to join in the Duran Duran revival – with mixed results

PHOTOGRAPHY: SAM JONES/ANDY WILLSHER/PIETER M VAN HATTEM/PEROUINC.COM/MISSION



Quarantined at birth!

"This regular space-filler will run and run" – Baz Bamigboye

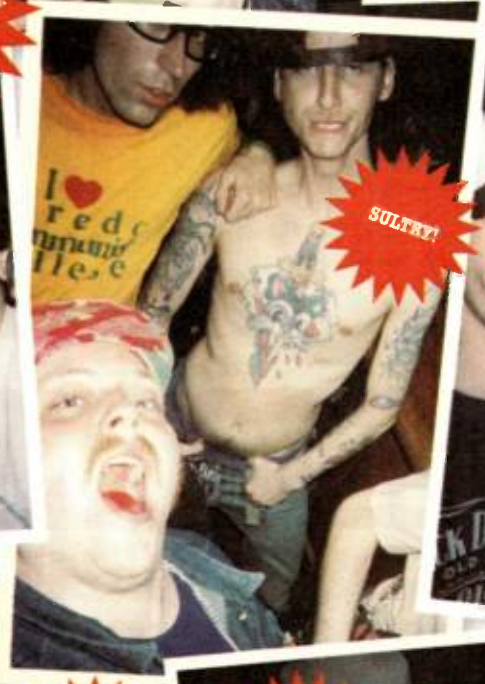
THIRD TRIUMPHANT WEEK!

Badly Drawn Boy and Agnes the sloth | Gwen Stefani and Dorothy the lioness | Interpol and four puffins (Ir Stephen, George, Alan and Claire)

Many thanks to JJ in Cardiff, 'David Sneddon' via email, and Nature's Hated in London for these suggestions. We like the puffins best, to be honest. Keep them coming to *plusones@nme.com*, if you please.

THE MANY FACES OF JUNIOR SENIOR!

Last week we promised you Junior Senior's on-the-road snaps. Well, the camera's back from Snappy Snaps and while we were expecting some drama, we weren't prepared for the depth and range of emotions in Senior's facial songbook. Emotions that include...



Next week: The many faces of Nick Yeah Yeah Yeah

PLUS ONES

The Rapture decided to leave *Vice* magazine's party in New York last week so early that most of the party's guests – including *NME* – were still in the queue at the time. On our way home that very night we spotted Mr **Har Mar Superstar** on the corner of Avenue A and 2nd. He looked quite pleased with himself... ● Sometimes, when they hit their late-20s, pop stars become cynical old bastards – so it was nice to see **Ash**'s **Tim Wheeler** living the life of a crazed pop fan last Saturday when he accosted **James** from **Busted** backstage at *CD:UK* and demanded several autographs. Incidentally, readers, you let us down on the eyebrow-watch front: Busted were also at **Avril Lavigne**'s London show, and we received not a single email of notification!... ● We were told this last week but were so excited about having spotted **Douglas Hurd** walking past the *NME* office that we forgot to include the fact that at a recent **Libertines** house party, one particularly unlucky *NME* staffer was chased down the road by a hammer-wielding next-door neighbour. Obviously living next door to **Carl Barât** will take its toll on even the most lenient of neighbours, but that's no excuse to attempt physical assault, is it? WITH A HAMMER!!! The same neighbour did the same thing to **Interpol** a few months back, you may remember... ● In other Libertines news, the band's gig at London's Buffalo Bars (no buffalos in attendance, they're all barred) pulled in **The Cooper Temple Clause** who went to see them the next night at the Barfly, too. The gigs were only otherwise notable because the band actually managed to get through their set two nights in a row, even with the distraction of various stage invasions. No signs of hammers, though... ● And in even *more* Libs news,

Har Mar: spotted in New York, hopefully in more than his Y-fronts

Carl made his way down to see **Moving Units** support **Hot Hot Heat** in London the other week. There was a bit of an onstage love-in going on with the headliners helping out the support act and vice versa, which culminated in a friendly wrestling match onstage as the evening drew to a suitably shambolic close... ● Grieving over the recent loss of his beloved Toploader, **Jamie Oliver** was attempting to come to terms with his bereavement last Sunday, when he emerged from the Borough Café in London at 10.30am with what can only be described as a fucking dreadful spiky mullet escapade running riot on his head. Perhaps he was comfort eating to mourn the loss of **Joe Washbourne** and co. We may never know, because we didn't ask him... ● Sad news for Queen Of The Stone Age's **Josh Homme**, who has split from **Polly Harvey**. But even sadder news for PJ herself: Josh has now taken up with **Brodie** from **The Distillers**. It is a triangle. It involves love. It is quite literally a love triangle... ● And finally, more sad news. When

we saw **The Vines** backstage at their Henry Fonda Theatre show in LA last week, they were not arguing. They were not going spastic and throwing things around. They were not on the verge of splitting. They were having a jolly nice time. What is wrong with the world?...

VERBAL ABUSE

"You'd have to ask my wife. I'm pretty sure I'm not"
AC/DC's Angus Young recommends a second opinion on the 'gay' issue

"The worst thing anyone can say about us is that we're rock stars. Urgh"
No danger of that, Benji Good Charlotte

"For looks, I'm an eight and a half, a good-looking guy. There could be some improvement if I worked out"
Yes, Fabolous, and if you GOT A NEW FACE!

"I did 'Imagination' because Rimmel wanted someone to do a cover of it"
Harry's a principled girl

"I was never the cool kid or hung around with the cool kids"
Bert McCracken casts his mind back. To last week

"Women disarm you, then they disrobe you"
Mick 'Shagger' Hucknall is convincing nobody

"My Liam gets very tired reading. It makes him sleepy. He didn't want to read Harry Potter but I got them on audio..."
Nat Appleton blows the game again

Psssssst, HEARD THE LATEST...?

HOTLY TIPPED AUSSIE ROCKERS JET ARE HOLED UP IN AN L.A. STUDIO NOW, FINISHING ONE OF THE MOST HIGHLY ANTICIPATED ALBUMS OF THE YEAR.

RUMOURS ARE IT'S DUE TO BE FINISHED IN MAY WITH A RELEASE IN THE AUTUMN. LOOK OUT FOR THE LIMITED RE-RELEASE OF DIRTY SWEET EP COMING SOON...

BURN IT!

THE KILLS

HOTEL, AKA JAMIE HINCE, REVEALS THE SADDEST SONG EVER ON HIS COLLECTION OF 'LIVE OR DIE' MUSIC

TEXT: DAN MARTIN

1 PJ HARVEY
Reeling
"It's off the '4-Track Demos' album, and I think she's amazing. This is just totally stripped. You can't listen to it without putting down whatever you're doing and just staring."

2 ARAB ON RADAR
Kangaroo
"They're from Providence, Rhode Island, and they stayed at our house once. It's like Public Image Ltd but a million times better; it's really droning and there's not much melody – it's just brutal guitar playing."

3 ROYAL TRUX
Juicy Juicy Juice
"One of my favourite bands. This sounds like, just as they're picking their keys up before they go down to the bar, they just whipped off a song. It sounds like they haven't really thought about it before they recorded it."

4 TRONICS
Shark Fucks
"This sounds like they've got back from the pub and recorded it! It's just a guy, drum machine, guitar. It was recorded in maybe '79 or '80, it's DIY but with the same attitude as Suicide, very no wave and spontaneous."

5 THE MOB
Witch Hunt
"One of the first records that changed the course of my life. It's a psychedelic punk thing. It sounds like it was recorded in the '60s and then released in the '80s; the whole ethic is very anarchist. It's live or die music."

6 DOCK BOGGS
Hard Luck
"He's a banjo player from the '20s and his voice is incredible, from the pit of his soul. It's almost like a nursery rhyme, he's staring at his sleeping wife, despairing about what he's done with his life, and he puts a bit of cheese on her mouth, and a mouse runs down her throat and then a cat. Really fucked up!"

7 THE VELVET UNDERGROUND
Run Run Run
"My favourite song ever. It's badly recorded, hardly mixed at all, but it's still one of the best-sounding things ever recorded."

8 SONIC'S RENDEZVOUS BAND
City Slang
"It's the band Fred 'Sonic' Smith started after he was guitarist in the MC5. It's not very profound, it's just an amazing song. He was married to Patti Smith, he played in the MC5. He's gotta be on my CD!"

9 JONATHAN FIRE*EATER
The Search For Cherry Red
"I don't think they ever got their dues. Stewart Lupton wrote some of the most amazing words. He's like a modern Iggy Pop; his whole take on New York is really poetic. We did a cover of it which probably won't ever come out because their version's absolutely perfect."

10 GAVIN BRYARS
Jesus' Blood Never Failed Me Yet
"It's the saddest song ever recorded. It starts off with this tape loop of this old homeless guy singing this song, and gradually these strings and horns come in. You don't get the full meaning at first and then what he's singing becomes more and more tragic. It absolutely floored me, I defy anybody to listen to that song and not be totally destroyed."

PHOTOGRAPHY: DEAN CHALKLEY

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Connor Thrills has a Toploader ringtone: see how it amuses him

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NME's top ten ringtones

1	(1)	**Clocks**	Coldplay (109192)
2	(2)	**Time For Heroes**	The Libertines (109008)
3	(4)	**One Horse Town**	The Thrills (109615)
4	(–)	**Go With The Flow**	Queens Of The Stone Age (109706)
5	(6)	**Somewhere I Belong**	Linkin Park (109316)
6	(7)	**Like A Stone**	Audioslave (109614)
7	(8)	**Don't Think You're The First**	The Coral (109470)
8	(5)	**Songbird**	Oasis (108988)
9	(3)	**Superman**	Eminem (109308)
10	(9)	**Neptune**	InMe (109708)

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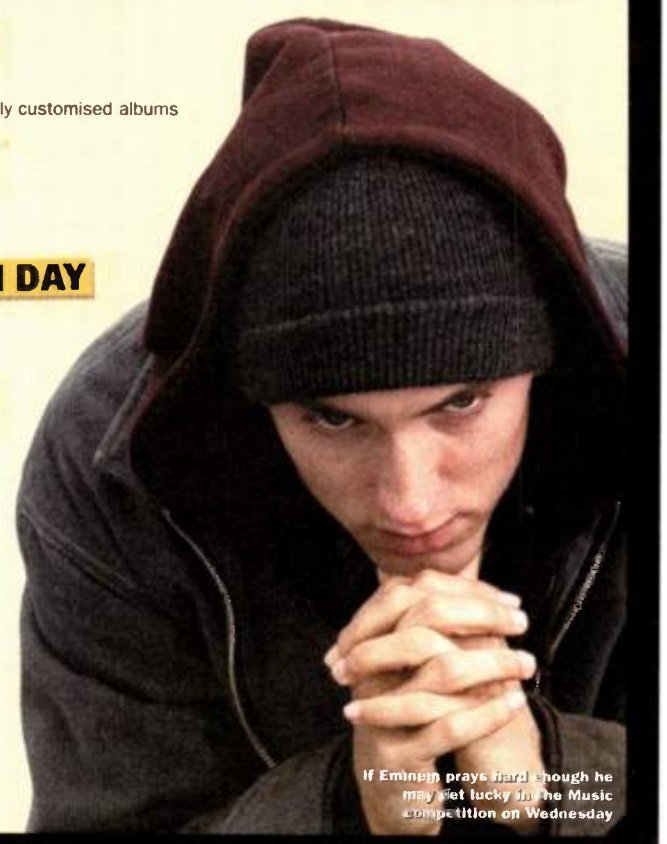


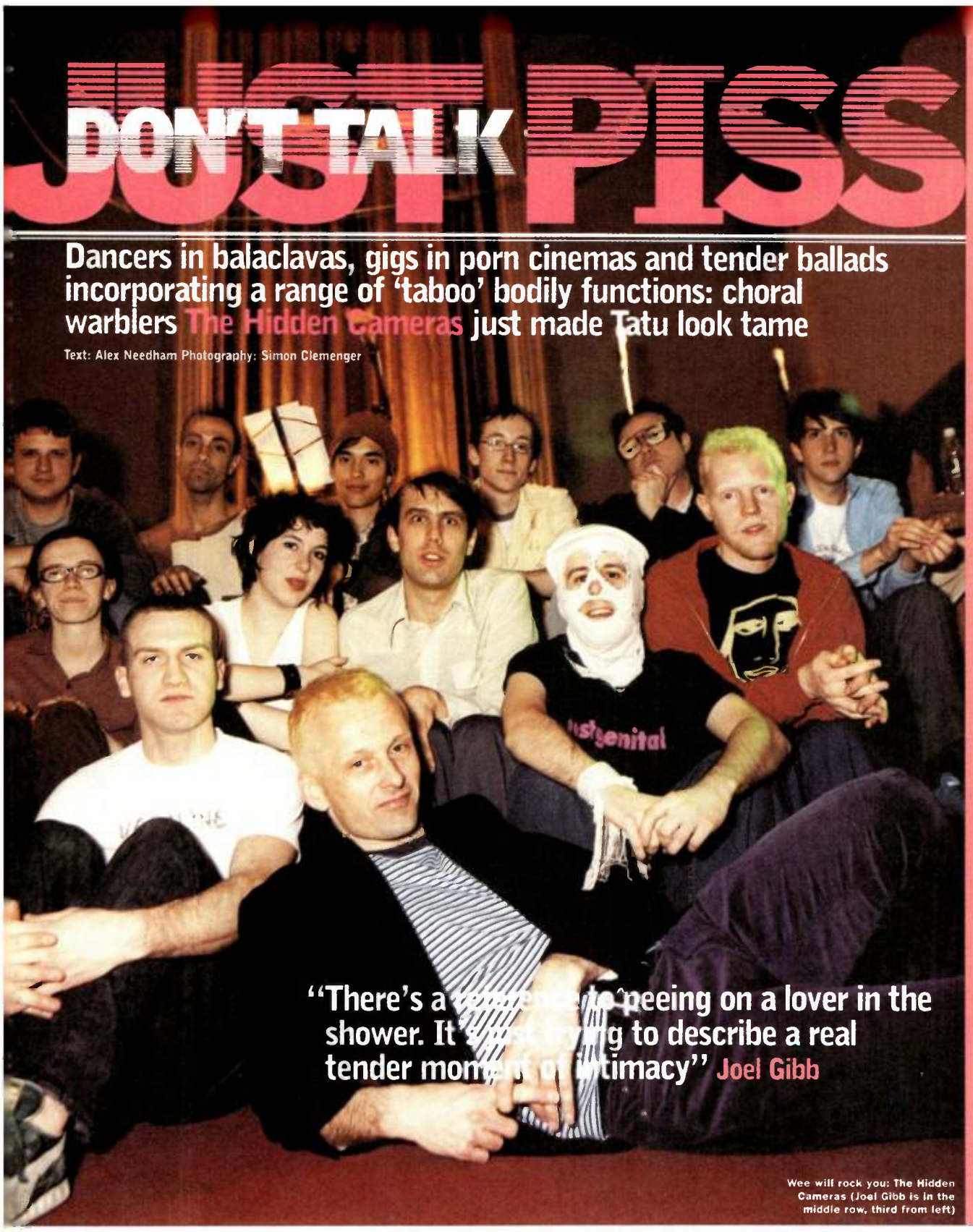
If Eminem prays hard enough he may get lucky in the Music competition on Wednesday

PHOTOGRAPHY: EMI

JUST PISS

Dancers in balaclavas, gigs in porn cinemas and tender ballads incorporating a range of 'taboo' bodily functions: choral warblers The Hidden Cameras just made Tatu look tame

Text: Alex Needham Photography: Simon Clemenger



Wee will rock you: The Hidden Cameras (Joel Gibb is in the middle row, third from left)

THE HIDDEN CAMERAS

HOT NEW BAND

Pop's pretty gay at the moment, isn't it? You've got Tatu and Christina Aguilera giving *TOTP*'s producers a heart attack, Junior Senior's album eulogising 'Chicks And Dicks'... and Turbonegro. Yet it's all pretty tame stuff compared to The Hidden Cameras, a 13-piece band (including two balaclava-clad go-go dancers) from Toronto whose euphoric choral pop conceals songs about drugs, piss sex and *"the smell of old cum"*. Led by singer and songwriter Joel Gibb, they've been together for just over two years and are both wonderful and extraordinary. Joel explains how...

Their first single 'Ban Marriage' is a rollicking critique of gay weddings

"These couples who try to make it all legitimate are cleaning up the things about being gay that are actually cool, which is the fact that it makes straight people uncomfortable because it forces them to think about sex that's foreign to them," fumes Joel. "They're wearing their khaki pants and their nice dress shirt and it's like they don't have sex; they just peck each other on the lips. I don't want that to represent me."

They've played in churches, porn cinemas and an old people's home

"Those first two places represent the two extremes that co-exist in the band, of wholesomeness and dirty or sinister aspects. The old people's home? The old people were sort of oblivious and I slurred most of the lyrics. Singing, *"The drugs get dealt and the cocks get felt"* to a bunch of Jewish old people – it didn't feel right."

They've got two songs about piss...

"On the song 'Golden Streams', pee is used as a metaphor," explains Joel. "It's a bodily fluid, it's a taboo... The whole album *('The Smell Of Our Own')* is about the body and how we're afraid of it and disconnected to it. Then in 'The Man That I Am With My Man' there's a reference to peeing on a lover in the shower before you dry off. That's just trying to describe a real tender moment of intimacy."

...make that three

"In 'Music Is My Boyfriend', I talk about *'he swallowed my pee'*. That's just about consuming something totally. For the shows we play I would make hand-painted flyers with streams of piss forming this grid through which you get to heaven. I've made a Super-8 film of all these streams of piss that are orchestrated to the music."

Their name relates to 18th century French prisons

"It's a reference to the concept of the panopticon. The French would build prisons where the prisoners would be illuminated so they couldn't see who was watching them. I kept thinking about electronic surveillance – our society is based on controlling people's bodies through their minds. That's why there are so many lyrics about bodies and pee and private things."

They're not the gay Polyphonic Spree

"Someone gave me their CD and I identify cool things in it, but I don't love it off," says Joel. "The choir sounds nice."

We've got ten LPs customised by Joel to give away. Email hiddencameras@nme.com with the answer to this question:
What colour do brides traditionally wear?
Answers to arrive before 12 noon on April 14, 2003.

NME.COM/AUDIO HEAR THE SINGLE 'BAN MARRIAGE' ONLINE NOW

NME.COM/VIDEO SEE JOEL'S SUPER-8 VIDEO TO 'GOLDEN STREAMS' ONLINE NOW

RISING DARK

Take a bad trip with The Warlocks, a band so cool they must surely have made a pact with the Devil...

Text: Paul Moody Photography: Cara Block

Sorcerer AM: The Warlocks (l-r) Laura, Danny, Bobby, Jason, JC, Corey and Bobby Hecksher

"This band is a Molotov cocktail on gasoline. And I'm the dysfunctional leader" Bobby Hecksher

"What you have to understand is that when I formed The Warlocks nobody normal wanted to play with me," drawls Bobby Hecksher, black varnished fingernails tapping out a nervous rhythm on a glass of whisky soda in a bar in Brooklyn. "Everyone thought I was a weirdo *(rat-at-at)*. But I just knew I had to get the psychedelic rock band in my head out into the real world."

If the translucent skin colouring, eyes as dark as onyx and subconscious syncopation don't assure you that Bobby was never first choice at the local rehearsal room jam, then wait 'til you hear his voice. A reedy high-pitched drawl located somewhere between the West Coast and the swamps of his native Florida, it veers into a near-hysterical tone when the subject moves on to The Warlocks' current mental state.

"Things right now are totally insane," he declares. "This band is a Molotov cocktail on gasoline. I'm the dysfunctional leader with a bunch of problems himself..."

Apprentice sorcerers take note: being a lead Warlock isn't easy. And having already squandered 12 members in three years it's unlikely that stability will plague them for a while. First to go was bassist Jen. She OD'd onstage at a gig with BRMC ("It was amazing, like she was on another planet"). Then original drummer Theresa ("She took more coke than Jesus"). Most recently there's been the arrival of new bassist Bobby Martine – who, naturally, looks petrified – and the shock exit of guitarist Jeff Levitz.

"It's fucked up," sighs Bobby. "We had to let Jeff go because of his ego. I had to tell him, like, 'Dude, congratulations: how did you manage to piss off seven people all at once?'"

Tonight, The Warlocks have more problems. Due to a mix-up they have to play their two-and-a-half hour set after a middle-aged bunch of Brazilian session men. It's the sort of thing that happens when you form a band on the day Anton LaVey, head of the Church Of Satan, died.

"Being in this band isn't easy," Bobby agrees. "But when you want to be the best sometimes you've got to make sacrifices..."

He stifles a giggle: "Not literally, of course."

You know the world's off-kilter when the best rapper is white, the best golfer is black and there's a war on and even Germany aren't interested, but The Warlocks' emergence proves that rock'n'roll in 2003 is in devilish good health. They're due to release the single of the year in 'Hurricane Heart Attack' and are set to sleaze up the summer with their second album, 'Phoenix'.

Bobby has the perfect dissolute background, too. Raised on his grandad's radio station in Florida, he moved to LA at 16, jammed with Beck (he played on 'Stereopathetic Soul Manure'), and hung out with acid guru Timothy Leary... it's quite a CV.

"When my parents moved to LA everything changed," he recalls. "Me and my brother would drop acid every day and see if we could make it to fourth period. I'd stay out for three nights on end. That was when I met Timothy Leary. He was a beautiful man. But, y'know, it's all a little hazy..."

Since inking a contract with LA indie label Bomp in his own blood (Bobby: "It just seemed like the thing to do"), The Warlocks have scored a UK deal with City Rockers and the crossfire hurricane of major label success is fast approaching. Accordingly, Bobby's dabblings in the occult have taken on a darker hue.

"I've got people ringing me from record companies telling me that I'm God, or I'm 'the Dylan of the dark'," he exclaims. "How do you cope with that shit?"

But Bobby! You're a natural born rock star obsessed with the occult. What about the rumour that you've somehow embarked on a Faustian pact with the...

"Sorry!" he giggles, his tapping starting up once more. "I'm not at liberty to divulge that *(rat-at-at)*. You know that's top secret. I simply cannot betray my sources..."

Well, how could he?

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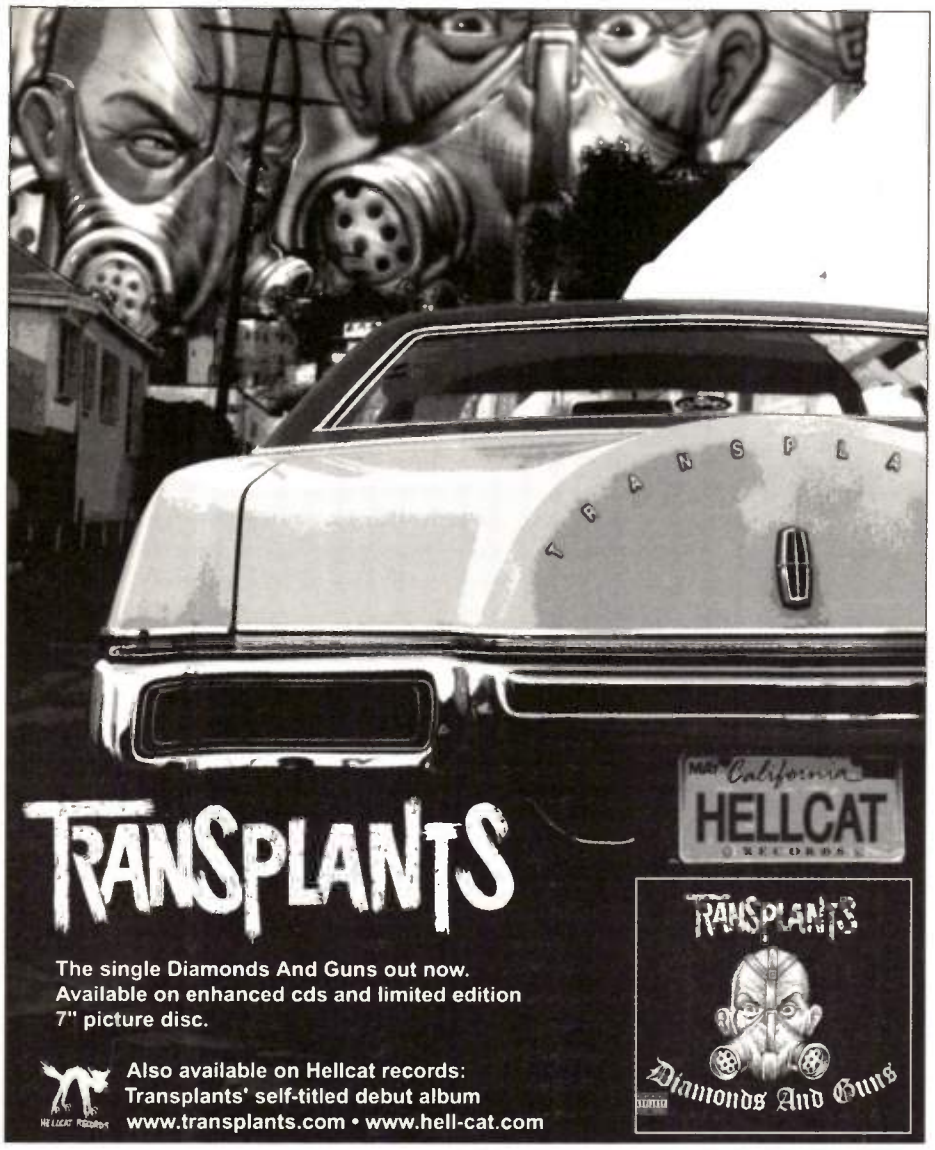

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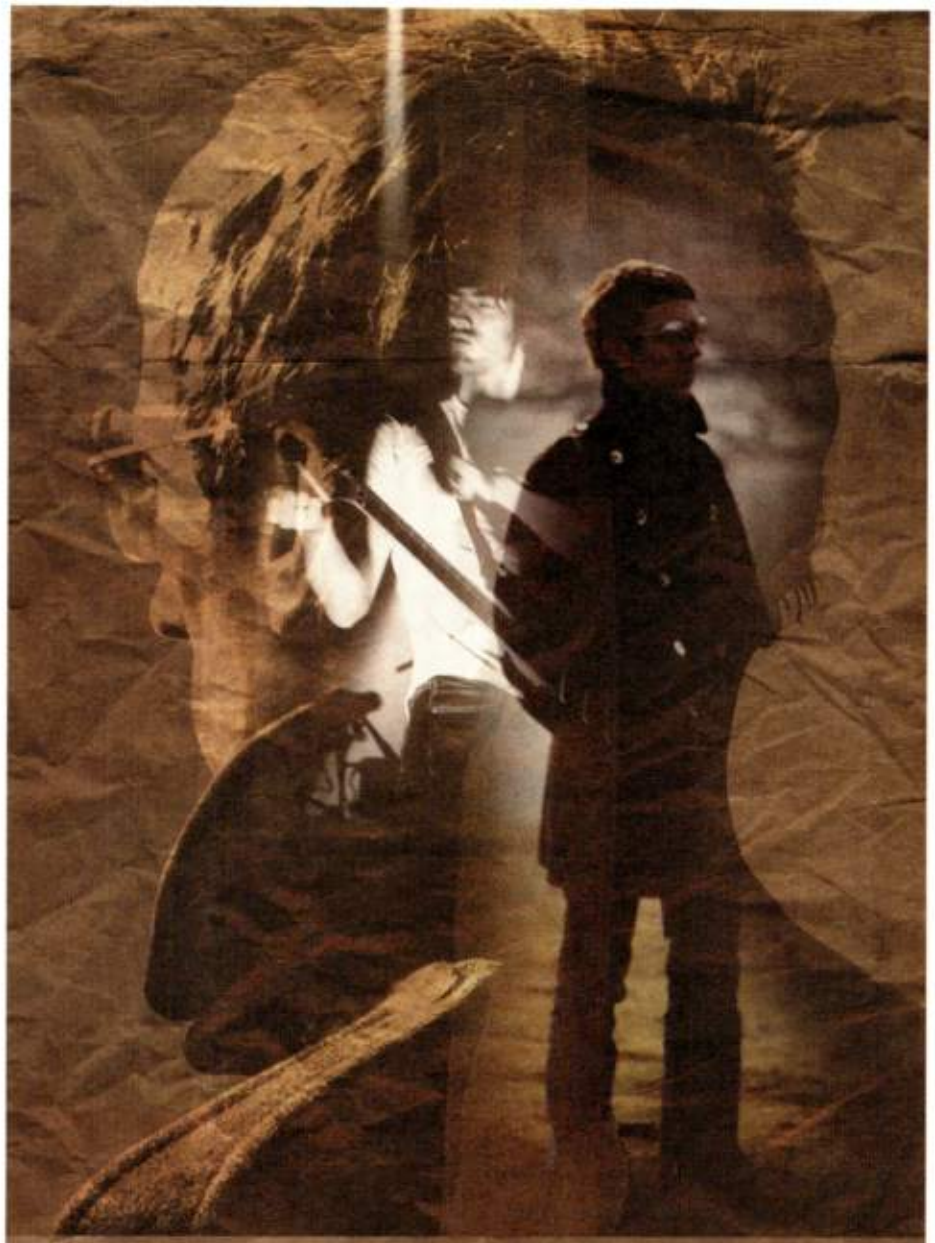

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WWW.THESTARSPANGLES.COM

"Smile you're on *Candid Camera*. Oops, wrong cheesy show!" YYYs (l-r) Nick, Brian and Karen

"Nick's going to destroy The Libertines! Then he's going to kick Jack White's ass. And all of Coldplay and Interpol and Avril Lavigne" Karen

Remember that cheesy ITV gameshow where nylon-clad couples answered questions about each others' preferences and peccadilloes? It was so lame it would surely be the last game the Yeah Yeah Yeahs – the world's coolest rock trio – would play for NME's amusement, right? Wrong!

Text: April Long Photography: Pieter M Van Hattem

Yeah Yeah Yeahs look like they were dreamed up by a cartoonist. Karen is a grinning goofball vixen, eyeless under a heavy fringe. Nick is all spiky black hair and tiny black clothes, wiry, nervous and unbelievably cute. Brian is an everybloke in spectacles and casual clothes – the sort of guy who looks so normal you know he must harbour some secret deviant tendencies. Even walking down a crowded New York street in the middle of the afternoon, they're instantly recognisable, iconic.

This is part of the reason why they say they've stopped going to clubs, and Karen has even moved to "backwoodsy" New Jersey ("Being approached by strangers freaks me out," she explains), but they'd better get used to being celebrities. They've just finished what may well be *the* debut album of 2003, 'Fever To Tell', a brazen skronk-rock sensation that will soundtrack not only your most hedonistic nights out, but your reflective mornings after as well. Karen describes first single, 'Date With The Night', as "seeping with sex", and its accompanying sweaty, rude video raises the temperature higher. The Yeah Yeah Yeahs are getting hotter than they ever dreamed they could be, and it won't be long before everyone knows them or wants to get to know them (intimately). But how well do they know each other? Any band secrets they've got a fever to tell? *NME* puts them to the test over a few beers, making them guess one another's answers to a series of crafty questions. Most of the time, they're laughing so hard they can barely answer.

1 Who is Nick's fantasy date?
Karen: "There are *so* many of them... Who's that girl from Sleater-Kinney? Carrie?"
Nick: "No! Don't print that!"
Karen: "It used to be Cristina Martinez, Jon Spencer's lovely wife. He probably still wants to do some filthy things to her."
Nick: "No! Don't print that either! My list of friends is getting shorter by the minute."
Karen: "Oh yeah, another is that girl from *The Craft*, Fairuza Balk."
Nick: "Yeah, she's the really hot one who looks like she's got Down's Syndrome. Can I also add Sophie Ellis-Bextor? She's hot, dude. There's a little French actress I like, too..."
Karen: "That's enough, Nick. If we don't stop him, he'll go on forever."

Who is Brian's fantasy date?
Karen: "Brian never talks about this stuff. But I'd say that Brian would need a girl with big breasts. He'd probably like Heidi Klum."
Nick: "Or Jessica Rabbit."
Karen: "But definitely *not* Bette Midler. He has a distinct and irrational hatred of her."
Brian: "That couldn't be more true. I can't explain it but whenever I see her or hear her name I feel this unbelievable rage build up. She's everything I hate."
Karen: "Brian only dates piano players."
Brian: "That's true, too. The last few girls I've dated have been piano players, so maybe it should be someone like Norah Jones. Just to be disgusting."
Nick: "Alicia Keys is hotter. Or why not Tori Amos? Or who's that girl with the owl on the end of her piano in her video?"
Brian: "I don't know, but I'm coming after her."

Who is Karen's fantasy date?
Nick: "That guy from The Icarus Line."
Karen: "Oh, shut up! You wish."
Brian: "I bet she'd like a date with Har Mar Superstar. What girl could resist?"
Karen: "They're both wrong. I have a thing for Benicio Del Toro. It's that rugged, doped-up look. His attitude is really gross, but totally sexy. I'm sure there are other boys, too... but I'd better say my man, *(Liars frontman)* Angus Andrew."

2 What would Nick want to be reborn as?
Karen: "Some kind of animal that only eats grass and berries."
Brian: "I think he'd make a good seahorse."
Nick: "Actually, I'd like to be reborn as a cat. Or a Vietnamese pot-bellied pig, because they're really cute and they just hang out and don't really do anything."

What would Brian want to be reborn as?
Karen: "Some girl's piano bench."
Brian: "Mmm..."

What would Karen want to be reborn as?
Nick: "A female lion. Some kind of animal that has authority and poses a threat to others, but that can also hang out and be cute and roll around on the grass."
Karen: "Yeah, I'd like to crunch some bones. But really, I'd have to pass on being reborn, you know. I feel pretty lucky to be myself."

3 What would Nick save from a house fire?
Karen: "Photographs, definitely."
Nick: "She's absolutely right. Photos and negatives."

What would Brian save from a house fire?
Nick: "His girlfriend."
Brian: "I'd hope she'd get herself out, but yeah."

What would Karen save from a house fire?
Nick: "Her girlfriend."
Karen: "Very funny. Angus, definitely."

4 If we gave Nick $1million now, what would he spend it on?
Brian: "Vegetarian popcorn shrimp."
Nick: "I would buy a lot of popcorn shrimp. But also a plane ticket to Hong Kong. It's like *Blade Runner* times 500. I've only been once, but I loved it – I have to go back."
Karen: "Nick has never had any money, so I don't think he'd know what to do with it. He'd, like, save it and never touch it. He'd put it under his bed, probably, and let it collect dust with everything else."
Nick: "Oh my god. That's true."

If we gave Brian $1million now, what would he spend it on?
Karen: "He'd probably invest it."
Nick: "And buy a piano for his girlfriend."
Brian: "True, and some vintage drums."

If we gave Karen $1million now, what would she spend it on?
Brian: "That's easy. Purses, shoes and vintage sunglasses."
Nick: "A house further into middle America, and a bling bling car."
Karen: "Actually, I'd buy a house in Australia. If there was any money left I'd build a planetarium next door. All the neighbourhood children could come over and drop acid and look at the light show."
Nick: "Then you'd get run out of town."

5 Who could Nick beat in a fight?
Karen: "The drummer from The Walkmen. He's smaller than Nick."
Brian: "He could probably take on all The Libertines."
Karen: "Yeah, Nick's going to *destroy* The Libertines! Then he's going to kick Jack White's ass. And all of Coldplay and Interpol and Avril Lavigne, and anyone else who's featured in this week's *NME*."
Nick: "Well, I'm not very strong, but I feel pretty confident I could destroy that chair over there *(points to a dilapidated wooden specimen)*. I'd fuck that shit up."

Who could Brian beat in a fight?
Karen: "ET, for sure. He could gouge ET's googly little eyes out of his face with his drumsticks."
Nick: "I'd like to see him and Russell Simins from The Jon Spencer Blues Explosion go at it."
Karen: "In Jello and Vaseline."
Brian: "I'm a lover, not a fighter."

Who could Karen beat in a fight?
Brian: "Well, she thinks she could beat up Jack White but in actuality she's probably wrong."
Nick: "Really, Karen?"
Karen: "Just a little bit."
Nick: "Why?"
Karen: "Why not?"

6 What's Nick's favourite drink/drug combination?
Brian: "Easy. Nicotine and vodka cranberry."
Nick: "Exactly."

What's Brian's favourite drink/drug combination?
Karen: "Bourbon and pot."
Brian: "Yeah, a whisky in one hand and a joint in the other, that's a good combo. I do love the bourbon, and I'll certainly smoke pot when the bong comes my way. Can I admit that in print?"

What's Karen's favourite drink/drug combination?
Nick: "Champagne and reefer."
Karen: "Abso-fucking-lutely!"

7 What would Nick say are the best and worst things about being in the Yeah Yeah Yeahs?
Karen: "He'd say the best thing is the little girls with black hair and striped long-sleeve shirts carrying Yeah Yeah Yeahs handbags. And he'd say the worst thing is getting sick on the road."
Nick: "She's totally right. I'd add that I also love getting free stuff."

What would Brian say are the best and worst things about being in the Yeah Yeah Yeahs?
Nick: "Playing live. Not playing live."
Brian: "Absolutely right."

What would Karen say are the best and worst things about being in the Yeah Yeah Yeahs?
Nick: "Playing live and playing live."
Brian: "She hates travelling, she loves drinking."
Karen: "Touring is totally not my thing. Travelling's so draining. I like writing songs, I like partying, I like getting to dress up and play live all dressed up. But I hate photoshoots and being away from home."

"I bet Karen would like a date with Har Mar Superstar. What girl could resist?" Brian

8 Has Nick ever stolen anything?
Karen: "I'm sure he has. He looks like a thief, practitioner of the five finger discount."
Nick: "It's true. I once went through a very lucrative phase. I built my entire library through theft. But I don't really do it any more. I only steal riffs. And hearts."

Has Brian ever stolen anything?
Karen and Nick: "Probably not."
Brian: "Actually, I have! When I was in junior high school I went to a music camp and every two weeks they'd have a dance. My friends and I would never dance, we'd just stand in the corner and be destructive in our own insecure way. One night they played that song, 'Istanbul (Not Constantinople)' by They Might Be Giants. I didn't know what it was but I hated it and shouted, 'This sucks!' The next day I was in a store and I stole a tape... I got it back to my room and it was that damn 'Istanbul...' song. I was devastated and never stole anything again!"

Has Karen ever stolen anything?
Nick: "I bet she's stolen loads of clothes and jewellery."
Karen: "I was a big lipstick thief. I stole them from my local pharmacy until I got caught. It was traumatic. I tried to pretend I didn't speak English so they wouldn't call my parents and tell them."

9 If Nick had to listen to one CD for the rest of his life, what would it be?
Brian: "'Shout At The Devil' by Mötley Crüe."
Nick: "I'm kind of embarrassed... but I think you're right."

If Brian had to listen to one CD for the rest of his life, what would it be?
Nick: "John Cage's '4'33"' *(four minutes of silence – avant Ed)*."
Karen: "Something jazzy sexy cool. Or some Kenny G!"
Brian: "Actually, I'd go with John Cage's first string quartet."

If Karen had to listen to one CD for the rest of her life, what would it be?
Brian: "Neil Young or PJ Harvey."
Nick: "The first Madonna record, or 'Thriller' by Michael Jackson."
Karen: "Nope, it'd be 'Off The Wall'. Definitely."

10 What is Nick's guiltiest pleasure?
Karen: "Sucking face with different girls every night. That's probably what it is, right?"
Nick: "Um, yeah. What else?"

What is Brian's guiltiest pleasure?
Nick: "Chronic masturbation, naturally."
Brian: "Yeah. I have the hair on my palms to prove it."

What is Karen's guiltiest pleasure?
Brian: "Destroying dressing rooms."
Nick: "No, I'd say chronic masturbation, again."
Karen: "Yeah, I do occasionally indulge. But I'm a well-behaved girl, mostly. Except when I break things!"

NME.COM/VIDEO WATCH THE SWEATY VIDEO FOR 'DATE WITH THE NIGHT' ONLINE NOW!
NME NEWS SEE NEXT WEEK'S NME FOR THE YEAH YEAH YEAHS' EXCLUSIVE TRACK-BY-TRACK GUIDE TO THEIR ALBUM
NME ALBUM REVIEWS 'FEVER TO TELL' IS REVIEWED IN TWO WEEKS' TIME

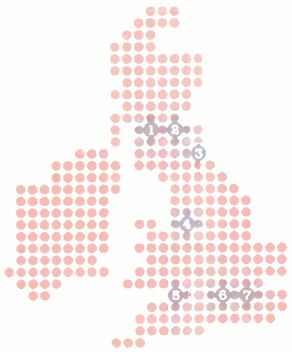
Junk, Southend: the acceptable face of indie clubbing

indie love sexy cool

Forget getting your rocks off down your local student union – there's a new wave of cool indie clubbing and it doesn't include James or The Wonder Stuff

Text: Peter Robinson Photography: Dean Chalkley

From the guaranteed appearance of The Wonder Stuff's 'Size Of A Cow' to the humiliating sight of people actually sitting down to James' 'Sit Down', traditional indie discos have been riotously shit for too long. But away from the traditional nights out, a new strain of alternative nights are flourishing in every corner of Britain, where you can get your rocks off without enduring Primal Scream's 'Rocks'. Somewhere not far from you, they're stocking up the bar RIGHT NOW for a night of cutting edge rock debauchery. Here's where...



1 GLASGOW

OPTIMO, Sub Club, Jamaica Street

At the ripe old age of ten, Optimo's continued success rests in its willingness to adapt. Right now they're on a guitar-heavy, dirty electro tip, mangling modern sounds with soundtracks. Their self-proclaimed 'don't give a fuck' attitude is perfectly in tune with a

Optimo: a regular uses the old "I was the bassist in AC Acoustics" chat-up routine

crowd which ranges from 18-year-olds to those who time forgot (ie The Middle-Aged). "A few years ago people hated hearing stuff from before their time," says co-founder Keith McIvor, "but by missing out the whole early-'90s era we've really made this work."

Bands: Peaches, The Rapture, LCD Soundsystem. Whitehouse's forthcoming gig will, says McIvor, "be absolutely terrifying".

Guests: Everyone on the Glasgow scene – though Arab Strap have notched up the most loyalty points.

Dress code: All are welcome, from the scruffiest to the most glammed-up.

Anthems: The Sex Pistols 'Pretty Vacant', Throbbing Gristle 'AB/7A', Radio 4 'Dance To The Underground', Playgroup 'Make It Happen', The Stooges 'No Fun'

2 EDINBURGH

DJINNIDITTO, Club Ego, Picardy Place

Edinburgh-based promoter Paul MacGee doesn't expect to be "a sad old bastard DJing at 31", but at 21 he's still got a decade's worth of club terrorism in his sights. Djinniditto, which MacGee runs with partner Grace Maran at Edinburgh's Club Ego, began last May as the only place you could expect to hear Radio 4 and The Rapture, often alongside elaborate art installations.

MacGee describes the crowd as "anything from naive 18-year-old university freshers to 45-year-old transvestites", making special reference to how beautiful his punters are. "The amount of good-looking people through the doors is quite amazing," he smiles. Just don't expect a London franchise. England's capital is, he observes, "crap".

Bands: Michael Dracula, Bis, The Magnificents, Frenchbloke & Son.

Guests: "What a stupid question," snorts MacGee. "People don't give a fuck who's here or who's not." Get her!

Dress code: Given the strong ratio of artistic types to regular club kids, Djinniditto's crowd can be fairly strangely dressed. "People can wear anything they want," MacGee states. "Though there are plenty of skinny ties." But of course!

Anthems: The Rapture 'House Of Jealous Lovers', Depeche Mode 'The Dead Of Night (Electronicat Mix)', Patrick Wolfe 'Bloodbeat', The Magnificents 'Kids Now', Yeah Yeah Yeahs 'Bang!'

3 NEWCASTLE

FIRE ROCK & ROLL, The Cooperage, The Close

Six months ago, the only indie clubs in Newcastle were still stuck in a Britpop timehole – and were both run by the same company. "There was," says Fire Rock & Roll founder Ben, "nowhere to hear The Hiss." After November 8 last year all that changed: from humble beginnings playing to a couple of hundred people, Fire Rock & Roll's spot-on mix of new rock anthems, '60s garage and New York art punk has blown a hole in the northeast's indie clubbing experience, with drinking and dancing into the early hours and a promised upgrade to larger premises scheduled for "some point in the not-too-distant future". Which can't be a bad thing.

Bands: Just Newcastle up-and-comers The Cobra so far, but more are promised soon.

Guests: The Datsuns, The Thrills, Interpol and The Polyphonic Spree.

Dress code: Scruffy kids in ripped jeans and leather jackets – with optional long hair – rule the roost, with a bit of Karen O action going on for the ladies.

Anthems: The Datsuns 'Little Bruise', The Stooges '1969', Yeah Yeah Yeahs 'Miles Away', The D4 'Come On', MC5 'Kick Out The Jams'

Mancunian wahey!: Club Suicide

4 MANCHESTER

CLUB SUICIDE, Rockinghams, Harter Street

Two factors inform Suicide. First, the club's Trojan horse-style quest to anti-corporatise Manchester's nightlife, a homogenised sprawl of themed gastropubs and chain bars. Then there's the simple fact that there are records that need to be heard loud.

"Nobody was playing The Strokes when we started," explains co-founder Mark Hart, who runs Suicide with *NME*'s very own Manc funster Tony Naylor. "All the alternative nights in Manchester were student events with cheap drinks and the guarantee of copping off at the end of the night, and you'd have to listen to The Wonder Stuff and The Charlatans." Their first night was called Commercial Suicide, but to widespread shock and horror they ended up making a few quid profit, and followed up with Rock'n'Roll Suicide, then Mass Suicide. Since then they've moved from Manchester's horrendous Arndale Centre and upgraded to Rockinghams. "We want this to be a club which, in 20 years, people pretend they were at," Hart reckons, and with a musical policy that strictly adheres to "records that make you quake", they're well on track.

Bands: The Rapture, Fat Truckers, and Nylon Pylon. The knack, Hart explains, is to spot decent bands "before they start charging loads of cash for gigs".

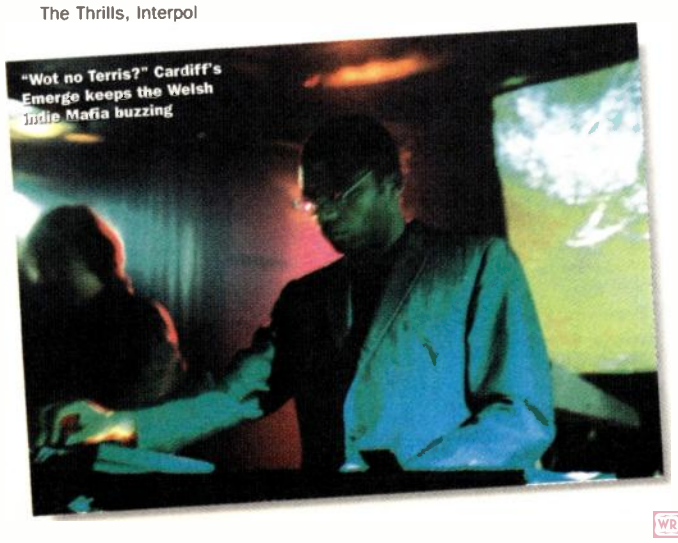
Guests: The entire Twisted Nerve posse, At The Drive-In (who managed to get beaten up outside), and Alfie, who were charged full price to get in.

Dress code: A cross between Manolo-wearing fashion queens and archetypal leather-jacketed students, with the occasional gimp mask and snorkel. "There were some serious fashionistas the other month," adds Hart. "We told them off."

Anthems: Debaser 'Fat Girls', Ladytron 'Seventeen', LCD Soundsystem 'Losing My Edge', Fischerspooner 'Emerge', The Rapture 'House Of Jealous Lovers'

Hideout night out: (l-r) blues singer-songwriter David Viner, Carrie Von Bondie and Ben Soledad at the secretive London club night

Singles night: Ben and Liam party like it's 1959



"Wot no Terris?" Cardiff's Emerge keeps the Welsh Indie Mafia buzzing

5 CARDIFF

EMERGE, Clwb Ifor Bach, Womanby Street

Since last September, Emerge – though small, at just 350 capacity – has conquered the Cardiff clubbing scene by acknowledging for the first time that local youth like more than one genre of music, from sleazy rock to dirty hip-hop and pristine electro goodness all pinned down by Emerge gurus Andy and Steve at Cardiff's Clwb Ifor Bach. The Emerge crew have big plans for the future – but for now the rock kids and electro freaks of Cardiff finally have a night out worth mentioning.

Bands: Ladytron and Mum & Dad, with Simian coming soon.

Guests: The Libertines, Super Furry Animals, most of the Welsh music Mafia.

Dress code: Downplayed scruffy indie chic.

Anthems: Radio 4 'Dance To The Underground', LCD Soundsystem 'Losing My Edge', The Libertines 'What A Waster', Fischerspooner 'Emerge', The Strokes 'New York City Cops', Har Mar Superstar 'Power Lunch'

6 LONDON

HIDEOUT, various venues

Any club with Toerag studios' Liam Watson at the helm is likely to be unusual – but London's Hideout explores uncharted seas of strangeness. For a start, Watson and partner Ben Olins, allocate themselves one deck each and make no attempt to mix their tunes. They also refuse to play anything that was recorded after 1967 because, as Olins explains, "that's the year singles stopped being important and rock'n'roll is all about singles". And the DJs' no headphones policy means that album tracks are out of the question too, because it's impossible to find them using vinyl. Then there's the fact that they don't want anybody to know about the night itself.

"I hope it doesn't fit in with any club scene," says Olins. "I hope it doesn't fit in with anything at all."

Hideout nights are irregular and unadvertised (to narrow it down, they vow never to stage one south of the river), but if you hear of one, make sure you're there early.

Guests: The Von Bondies, The Datsuns, The D4, and anyone who's recording at Toerag.

Bands: Yes.

Dress code: "It's not about what people wear. It's about the music."

Anthems: The Wailers 'Mashi', The Four Just Men 'Things Will Never Be The Same', The Dave Clark Five 'Any Way You Want It', The Paragons 'Abba'

Junk: diet of The Rapture has regulars in, well, rapture

7 SOUTHEND

JUNK, 1 High Street

Rhys Webb's pleasantly shambolic club for art-punks and new wave rock kids has taken Southend by storm with its regular outings in the basement of the Royal Hotel.

"We're the only club playing music when it happens and before it happens," Webb explains. "Sometimes the venue changes, but it's always regular and that helps it feel like a huge party." Fellow DJs are Ollie, John (whose band Neil's Children are currently recording at Toerag) and Ed. "One notable point is that 80 per cent of our crowd sport crazy asymmetrical haircuts," adds Webb. "We're hoping to get that up to 85 per cent by the end of 2003."

Bands: None yet – live bands get in the way of the dancing.

Guests: The great and the good of the local scene plus, increasingly, Londoners. Southend is only a 45-minute train journey from the capital...

Dress code: Webb was pleased with one girl at a recent night, who arrived decked in white cords, red '80s slip-on shoes, a full-length psychedelic dress tucked into her trousers, Ziggy Stardust make-up and a chain round her head. Other than that, and the obligatory skinny ties, Webb says that "*Flashdance* chic" is popular.

Anthems: The Libertines 'What A Waster', The Rapture 'House Of Jealous Lovers', Yeah Yeah Yeahs 'Miles Away', Fischerspooner 'Emerge', Liars 'Pillars Were Hollow And Filled With Candy So We Tore Them Down'.

NME.COM/SPECIALS BEEN KICKED OUT OF ONE OF THESE? KNOW SOMEWHERE TEN TIMES COOLER? SHARE YOUR CLUB WISDOM ONLINE!

PHOTOGRAPHY: JIM WYLIE/ANDREW DAVIDSON/MARK HART/JO MCCAUGHEY

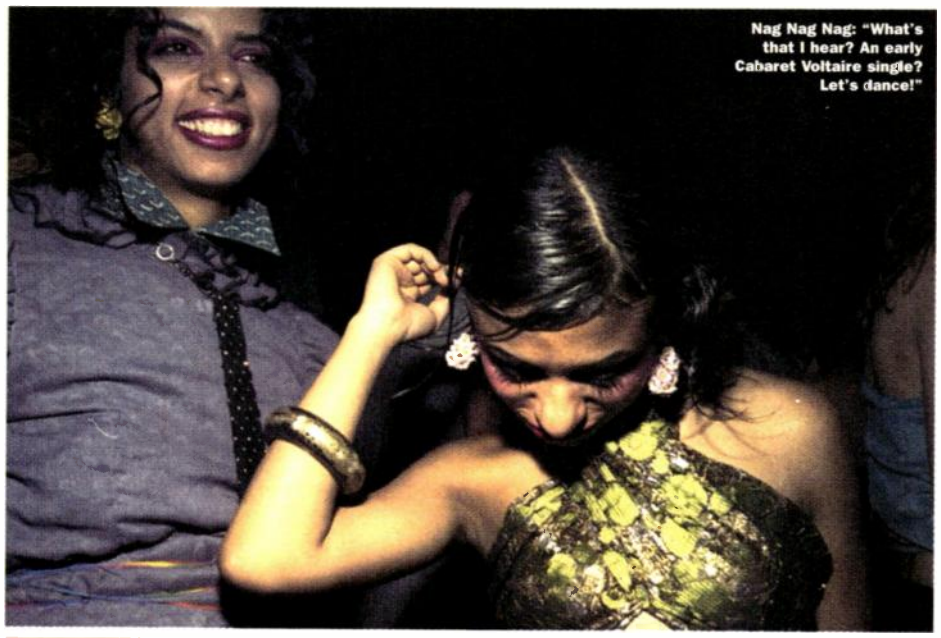
Rock's greatest hangouts revealed

where it's at

THE UK'S COOLEST ROCK HANGOUTS

Where: Bag O'Nails, Kingly Street, London W1
When: Mid-'60s
Twat rating: ****
Clientele: The Beatles, the Stones, The Animals, visiting American groups
What you'd hear: 'Daddy Rolling Stone' Derek Martin, other American R&B
Why it was cool: Back in the swinging '60s, the cream of British pop would head off down to "the Bag" to smoke pot and try to reconcile their leftie politics with making sure the general public weren't allowed in. The club is most famous as the place where Paul McCartney first met up with photographer and future wife, Linda Eastman.

Where: The Speakeasy, Margaret Street, London W1
When: '76-'78
Twat rating: **
Clientele: Sex Pistols, Johnny Thunders, Patti Smith, assorted members of the punk aristocracy
What you'd hear: 'Blank Generation' Richard Hell & The Voidoids, 'Complete Control' The Clash, assorted US punk
Why it was cool: A late-night dive north of Oxford Street that had previously been popular with the likes of Deep Purple, Jimi Hendrix and Thin Lizzy, with its scuzzy, drinking den appearance the venue fitted in with the DIY ethos of the time and became *the* haunt for both local punks and visitors from America. It was here that Who guitarist Pete Townshend told Steve Jones and Paul Cook they were "the future of rock'n'roll" – about three days before the Pistols began to implode.


Nag Nag Nag: "What's that I hear? An early Cabaret Voltaire single? Let's dance!"

Where: Blitz, Great Queen Street, London WC2
When: '79-'80
Twat rating: ***
Clientele: Boy George, Spandau Ballet, Marilyn, Visage
What you'd hear: Anything by T.Rex, Bowie, Talking Heads
Why it was cool: The cradle of the new romantic movement, Blitz was a playground for art students, drag queens and shifty Cockney types who wore make-up, took speed and danced like twats to T.Rex records. With Boy George in the cloakroom and Steve Strange on the door, this was a place where it was acceptable for men to slap on eyeliner, wear kilts and wank each other off in the toilets. A bit like the Scottish parliament.

Where: Dry 201, Oldham Street, Manchester
When: '89-'92
Twat rating: *

Dry 201: entry included a free head massage from New Order's Peter Hook

Clientele: The Stone Roses, Happy Mondays, Inspiral Carpets, The High, The Mock Turtles
What you'd hear: 'Nude Photo' Rhythim Is Rhythim, 'Stories' Izit
Why it was cool: Ben Kelly's futuristic Dry 201, with its wooden floors, cool staff and beautifully-designed bar changed the way we drank, bringing European-style boozing to Britain for the first time. Populated by the leading lights of the Manchester music scene, the place became so crammed with A&R men searching for the next big thing, that it became impossible for locals to get in.

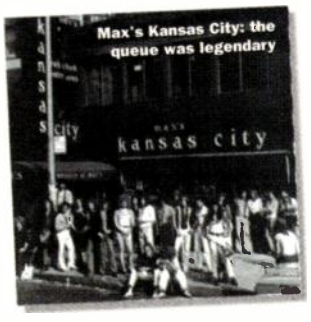
Where: The Good Mixer, Inverness Street, London NW1
When: '93-'95
Twat rating: **
Clientele: Jarvis Cocker, Blur, Menswear, assorted Britpop stars
What you'd hear: Wire, The Jam, Small Faces, generic Britpop
Why it was cool: Without warning, a pub any normal youth would avoid for its staggering lack of atmosphere became the hottest joint in town. Frequented by the Britpop elite, the Mixer became a magnet for visiting indie kids. When Britpop became dadrock, the Mixer lost its sheen of celebrity and went back to its original role – as a venue for Camden market workers to moan about all the tourists.

Where: Nag Nag Nag, Falconberg Court, London W1
When: Now
Twat rating: ***
Clientele: Boy George, Pet Shop Boys, electroclash DJs, music industry scenesters, pretty boys with mullets
What you'll hear: Early-'80s electro/industrial, DJ Hell, DFA
Why it's cool: If the Met Bar was about money and celebrity, then Nag Nag Nag is about looking as fey as possible while wearing drainpipe jeans, ill-fitting shirts and those mad ties with piano keys on the front. Nag Nag Nag is where men come to pose and look sullen, while women dance badly to obscure Cabaret Voltaire 12-inches that are minutes away from becoming unfashionable again.

AMERICA'S COOLEST ROCK HANGOUTS

Where: Max's Kansas City, Park Avenue South, New York
When: '65-'74
Twat rating: *
Clientele: Warhol superstars, New York Dolls, Patti Smith, artist Robert Mapplethorpe, movie stars
What you'd hear: The Velvet Underground, New York Dolls, Alice Cooper, The Stooges and early live performances by Bruce Springsteen, Aerosmith and Bob Marley
Why it was cool: One of the most notorious nightspots of all time. Unlimited bar tabs and chickpeas seduced key members of the art, film and music communities.

Where: CBGB & OMFUG, The Bowery, New York
When: '73-'79
Twat Rating: '75 *, Now *****
Clientele: Ramones, Blondie, Television, journalist Lester Bangs and everyone who's ever worn a black leather jacket since '73
What you'd hear: The breakout of American punk as initiated by the Ramones, Johnny Thunders, Television and Patti Smith
Why it was cool: Owner Hilly Kristal initially envisioned CBGBs as a country/bluegrass venue (the name is an acronym for Country BlueGrass Blues & Other Music For Uplifting Gormandizers), and wasn't really impressed with groups such as Television and the



Max's Kansas City: the queue was legendary

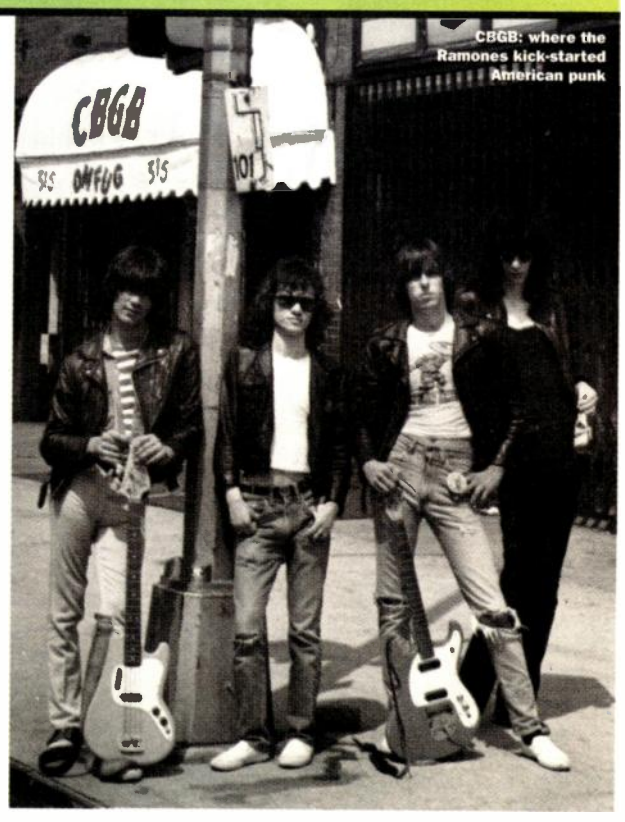
Ramones, but he stuck true to his vision of the club as an original music venue and so helped the birth of New York punk.

Where: Rodney Bingenheimer's English Disco, Sunset Boulevard, Los Angeles
When: '73-'75
Twat Rating: **
Clientele: Jailbait teens and those that loved them including Led Zep, David Bowie
What you'd hear: Early Bowie, Slade, T.Rex, Suzi Quatro
Why it was cool: Anglophile club with a Union Jack in the doorway and a mirrored floor. David Bowie was on the club's board of directors and Led Zeppelin were busted by their significant others after a picture of the band cavorting with Rodney's youthful clientele was published.

Where: The Masque, Hollywood Boulevard, Los Angeles
When: '77-'79
Twat Rating: **
Clientele: The Germs, X, The Go-Go's, Wall Of Voodoo
What you'd hear: The Dickies' first show, The Germs, Screamers, The Bags
Why it was cool: One patron of this decrepit multi-roomed basement might have got it right when they scrawled across the wall, "To escape hell you must first bury yourself in it". The Masque wasn't a pretty place. But for a time this West Coast dump gave the LA punk community a place to shout and snarl.

Where: Mudd Club, White Street, New York
When: '78-'83
Twat Rating: **
Clientele: Debbie Harry, Stray Cats, Brian Eno, designers Marc Jacobs and Anna Sui
What you'd hear: Ambient, new wave, live performances by The Plasmatics and a burgeoning U2
Why it was cool: A downtown, back-alley den of elitist cool, the Mudd Club was the antithesis of Studio 54. This new wave haunt was a nursery for the early-'80s music and fashion industries.

Where: 924 Gilman, Gilman Street, Berkeley
When: '86-'92
Twat Rating: ***
Clientele: Jello Biafra, Rancid, Green Day
What you'd hear: PC punk rock
Why it was cool: This volunteer-run, all ages, no drinking, no drugging music collective set the stage for the punk-lite resurgence of the '90s.



CBGB: where the Ramones kick-started American punk

TEXT: ANTHONY TEASDALE/NICOLE ELYSE PHOTOGRAPHY: PYMCA/PETER WALSH/STARFILE

Letting it all hang out: Lizzie from Fischerspooner and (below) Paul from Interpol

Barman: "Whoa, this place rocks!"

...and the coolest in the world right NOW

It's Friday night in New York, and most natives are staying in. New York may be the city that never sleeps but debauchery here is mostly a weeknight phenomenon, because no-one from Manhattan wants to mix with the out-of-towners who flood in at the weekends. Yet, if you can find it, on Second Avenue lies Lit, a two-level rock'n'roll bar with a back room art gallery. Here, on a Friday, the mix of high-profile slouchers and scenesters creates one of the loosest parties the city has ever seen. This is the place The Strokes and The White Stripes come to have their after-gig parties. A bar that Avril Lavigne snuck into with fake ID, where members of Queens Of The Stone Age, Sum 41 and Idlewild have hung out lately and even Lou Reed has been spotted in dark corners.

"I love the stealth nature of it," says PJ O'Connor of Radio 4. "There's no sign outside or anything."

He's right; it's not easy to find. No sign, no ads and, surprisingly, no velvet rope – if someone doesn't tell you about it, you don't know it exists. Inside, kids with aggressive fashion sense and '80s make-up dance haphazardly, drinks in hand, trying not to wipe out in their heels. Fashion here is secondary, though – Lit is really all about art and music. Friday's party, Aktion, is thrown by local promoter Justine D and tonight Carlos from Interpol is on the decks. Interpol's vocalist Paul Banks chats it up with Yeah Yeah Nick Zinner at the bar. Fischerspooner singer Lizzie sits in a basement corner with friends.

Radio 4 and friends: who said art-rockers couldn't party?

"Lit is like a green room for people in music," says Lizzie, "because you go to other places and people are all over you. You can come here and relax. It's like the backstage. You can just be like a honky-tonk motherf—er having some fun and nobody gives a shit."

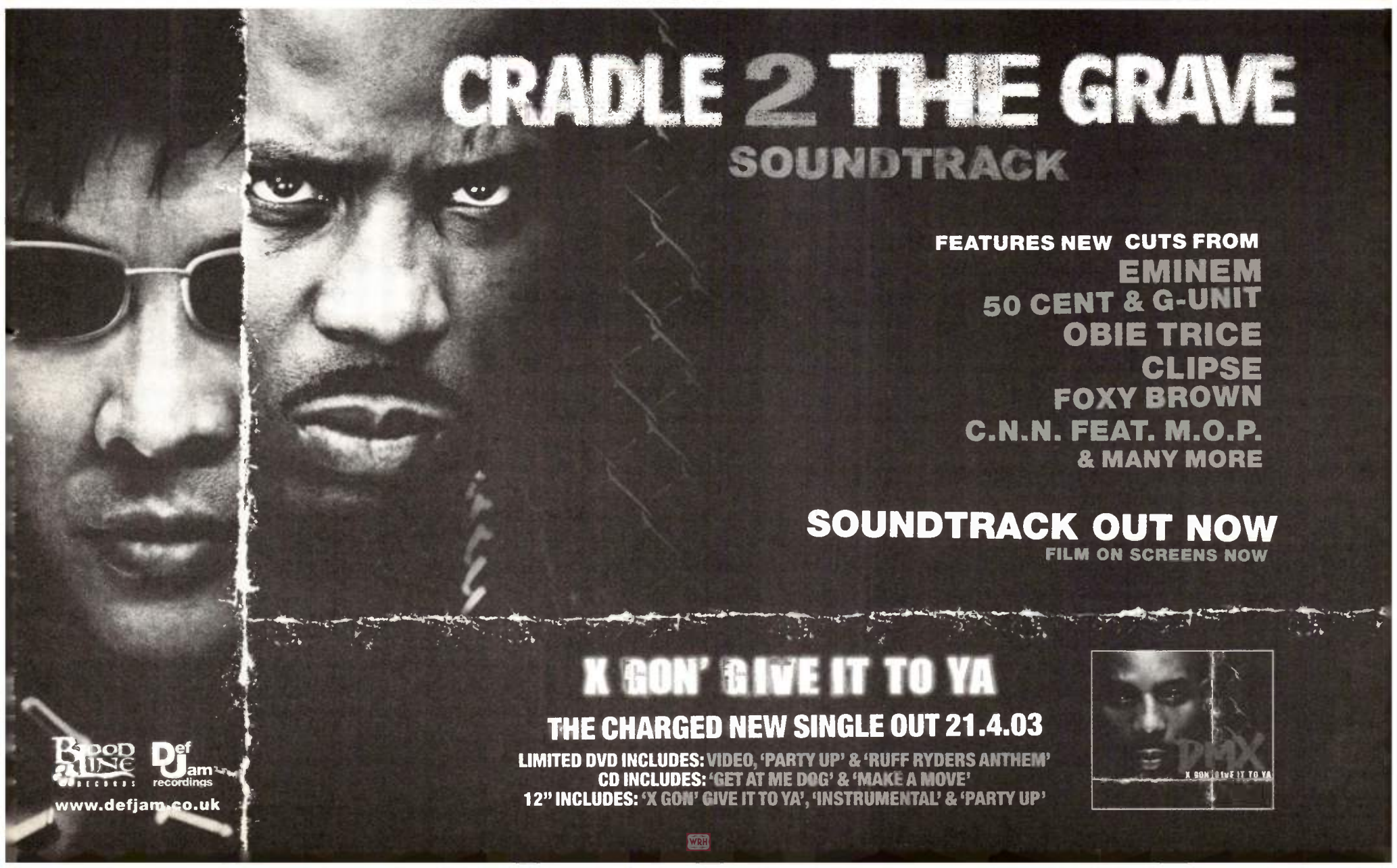
"I really, really love this place," agrees Carlos, playing out post-punk/new wave vinyl into Lit's smoky basement air. "New York hasn't had a bar like this in a really long time. It's so fucking shady and dingy and completely, like, underground."

Carlos and Nick Zinner trade smoking techniques

CARLOS D'S TOP FIVE CROWD-PLEASERS AT LIT

'The Dominatrix Sleeps Tonight' Dominatrix
'A Forest' The Cure
'Living On Video' Trans-X
'Do It Clean' Echo And The Bunnymen
'Everybody's Talkin'' Nilsson

PHOTOGRAPHY: CARA BLOCH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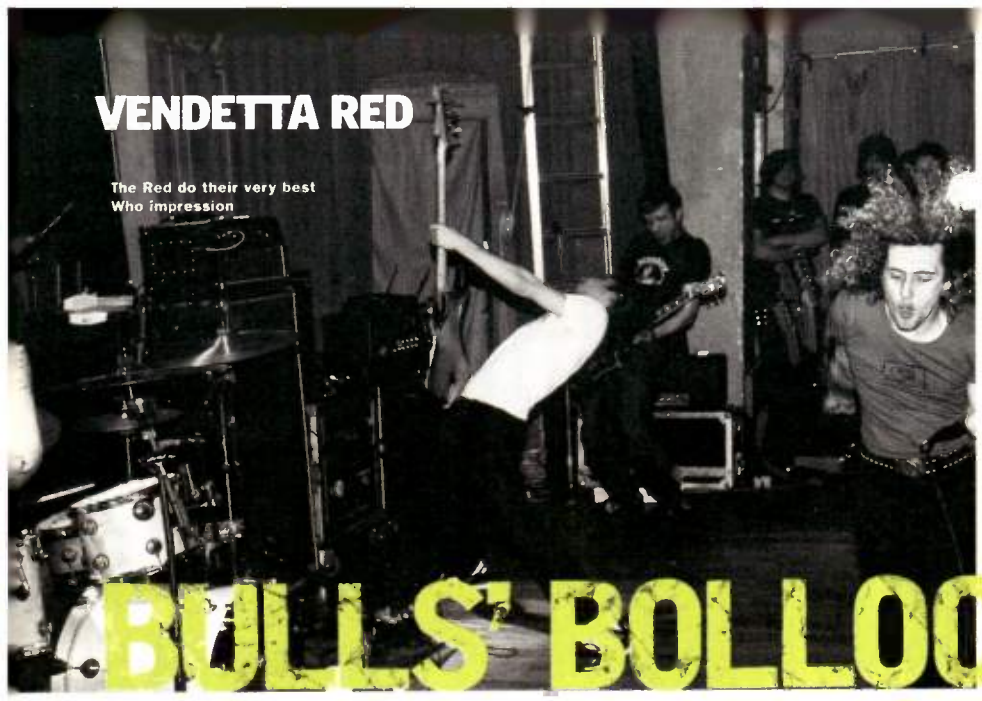


The Red do their very best Who impression

"...In out in out, shake it all about/You do the hokey-cokey..."

BULLS' BOLLOCKS, WHITE SOCKS AND OPIUM

Life on the road with Vendetta Red

Text: Tim Jonze Photography: Jenny Lewis

Just what is that tattoo exactly?

Laddies in Red: (l-r) Erik, Zach, Justin, Joseph and Michael

Blubbing Zach feels such a big prick (right): the big baby

Zach Davidson, lead larynx-shredder with Vendetta Red, has just ordered a plate of deep-fried bulls' testicles. Arriving in Denver this morning, he said he wanted to do something he'd never done before. So *NME* finds itself at the Buckhorn Exchange restaurant, getting bashed around the face by Zach's relentless enthusiasm. "I'm so lucky to get to do this!" he screams, his mouth stuffed with half-chewed sexual organs.

A first encounter with Zach is like stepping into a whirlwind. He tears around the snow-kissed Denver streets like he's been locked up for 25 years. He's excited and here's why: Vendetta Red are about to unleash their debut 'Between The Never And The Now'. It's actually been out before (as 'White Knuckled Substance'), but they've reworked it for major label release after Epic/Sony picked up on their massive potential. It's a blend of angst and rage, combining a destructive hardcore edge with sky-high choruses.

Zach is open and likeable, delivering spot-on impersonations of Mike Skinner and ranting about the current garage rock boom. ("Just meaningless bullshit about getting really fucked up," he spits.) He can't wait to get his ass over to the UK for Vendetta Red's forthcoming tour, although he admits to being scared of the British fashion police. "I get hassle over there for wearing shorts with white socks pulled up high," he says. "In clubs, people come up to me and pull my socks down. What is their problem?"

Sock paranoia's not the worst of his problems, but it's not until we arrive backstage at the Bluebird Theater, the venue for tonight's show, that Zach becomes more serious. "We're about escaping from the bullshit in your life," he states sternly. "Kids confide in us. We want to speak out for them. Our philosophy is to attack. I've got four broken teeth and on the last tour I gave Justin a scar on his mouth when I hit him with the mic. But I don't want to get misconstrued as a fuck-up band."

He may not be fucked up now, but Zach had a rough childhood. After being kicked out of his Bakersfield home by an abusive father, at 14 he was sent to a juvenile detention centre and then to a home for seriously disturbed minors. He and drummer Joseph Childres used to catch rattlesnakes for kicks, he says; "but when we got older we craved bigger thrills, so we headed to Seattle to get into rock'n'roll".

It was in Seattle that they met Michael Vermillion (bass), Justin Cronk (guitar) and Erik Chapman (guitar, keyboards) and persuaded them to abandon busking and art school and join the band. Over four years of thankless touring they got nothing except drunk, arrested (for vandalism) and tattooed – all five members bear the band's scissor logo. They're as close as brothers, squabble and punch each other constantly, but until recently seemed no nearer stardom, despite Zach being totally prepared for major success.

"Kids listen to singers more than any politician or preacher," he says, "and I don't want to be like Kurt and drop the fucking ball on everyone. I'm gonna rise to the challenge."

Today though, Zach is keen to play down his tales of smoking drugs and trashing hotel rooms. In classically earnest US hardcore fashion, he wants to talk about using music to bring about change. But he should really learn to relax. Of course Vendetta Red can speak out against governmental hypocrisy and life's shitty problems, but if they do it while knocking back a triple whiskey and throwing a microwave out of a top floor window that's clearly A Good Thing. It's undoubtedly Vendetta Red's passion for living that draws fans in. The rhetoric comes later.

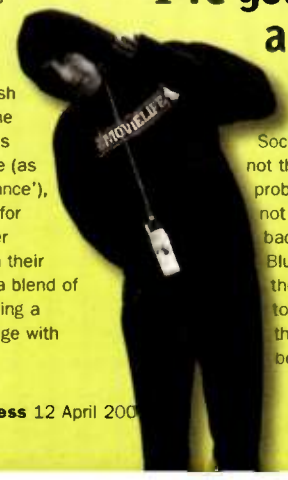
When the tape stops rolling, Zach's intensity remains. Talked out of burning the American flag for *NME*'s photoshoot by his band ("We're against this war, but we fucking love America," bellows Justin), Zack later heads across the road to a tattoo parlour, to have the logo of his opium-addled support band A Static Lullaby scored into his arm. ("If anyone tells you this doesn't hurt they're full of macho bullshit," he winces.)

Then, after dazzling the crowd with a brief but wired set, the band hit the tequilas and the backstage room descends into a blur of hash and opium smoke. Zach's busy showing off his new body art but manages to provide one last statement of intent.

"Vendetta Red is the colour of sweet revenge," he says. "We're exacting revenge on apathy as an American standard. Burn all of your CDs and start again because this is all that matters."

With that, the band cram into their tiny tour van and head for another town. The next few months could see them go huge. One thing's certain: a lust for life this strong won't die without one hell of a fight.

"I've got four broken teeth and on the last tour I gave Justin a scar when I hit him with the mic. But I don't want to get misconstrued as a fuck-up band" Zach Davidson



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NME ALBUM REVIEWS VR'S MAIDEN LABEL DEBUT 'BETWEEN THE NEVER AND THE NOW' IS REVIEWED ON PAGE 40

ELEPHANT

YOUR ESSENTIAL EIGHT-PAGE COMPANION

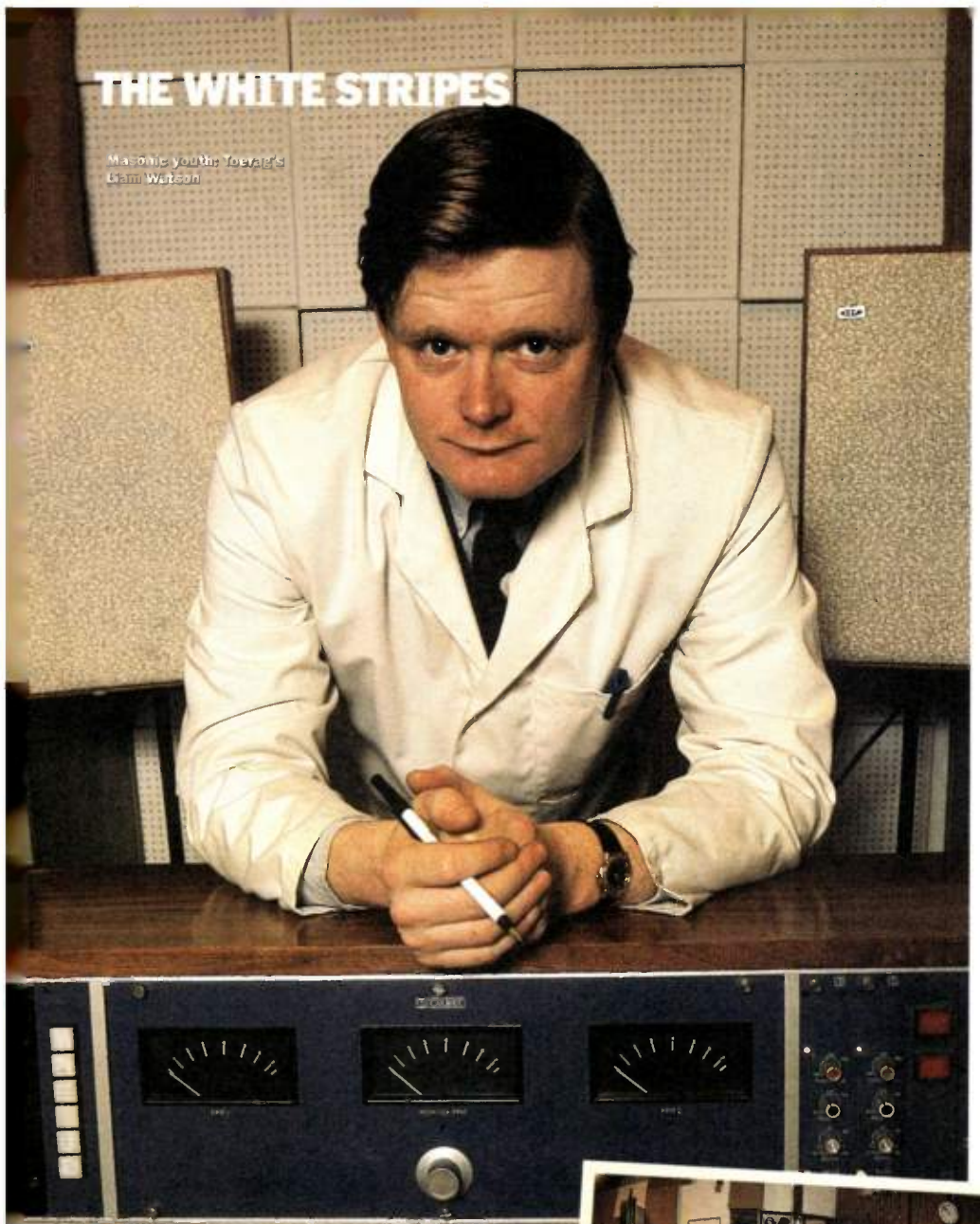
The White Stripes are a monumental band. If they haven't actually changed the way 21st-century rock'n'roll sounds and looks, then they've done more than anyone to point the way to radical alternatives. Not having a bass player. Putting – gasp! – a girl on drums. Recording an album in ten days in a studio with no equipment made after 1963. Wearing only red, white and black. Never using a setlist. Taking as inspiration music made not in the '60s and '70s, but the '20s and '30s. And, most importantly, imbuing everything with the intelligence, wit and integrity that makes most stars look like sell-outs, dopes and dullards. Now, with 'Elephant', The White Stripes have made their masterpiece – while their UK tour is leaving scorch marks around the country.

To salute them, the publication that first brought them to the world's attention in August 2001 (that's us) has put together an eight-page White Stripes special, your companion to both 'Elephant' and the tour. We interview the unsung heroes of 'Elephant', unearth the Stripes' rarest records, untangle the Detroit bands' family tree, take you around Jack and Meg's hometown hangouts and show you some amazing, early White Stripes pictures.

It's a jumbo-sized blowout and we hope you enjoy it.

NME.COM/AUDIO LISTEN TO THE EXCLUSIVE, NEW, NON-ALBUM WHITE STRIPES TRACK 'GOOD TO ME' ONLINE NOW. WE'VE ALSO GOT RARE SEVEN-INCH PROMOS OF 'SEVEN NATION ARMY' TO GIVE AWAY

PHOTOGRAPHY: DEAN CHALKLEY



STRAIGHT FROM THE ELEPHANT'S MOUTH

The inside word from the people who worked on the album

Text: Tim Jonze/Alex Needham Photography: James Looker

LIAM WATSON

Liam Watson is the proprietor of Toerag studios, east London, where today's garage rock luminaries from The Datsuns to The Kills love to make records. The attraction? Its laboratory atmosphere, early-'60s gear and Liam Watson's trousers, which the singer from Swiss psych-rockers The Get Lost! claims are "worth the plane ticket alone". 'Elephant' was recorded last April and mixed in a day.

What was your favourite track to work on and why?
"The one with the Queen harmonies *('There's No Home For You Here')*. Jack wanted to keep recording the harmonies – we must have done it about 15 times. They all ended up being on the track. I also liked 'I Want To Be The Boy To Warm Your Mother's Heart' 'cos it was a bit different. Jack was on the piano and Meg was drumming really hard."

Any lucky charms around the studio – like the sandpit Brian Wilson had built around his piano in the '60s?
"No, not really. I really love a lot of Brian Wilson's music but that sort of stuff is usually when you've taken drugs. I'm against drugs in the studio. I'm not into the whole romanticism of rock'n'roll because it doesn't work best when it's like that. Jack and I just worked well and that meant we didn't have to stay up in the studio all night. Stone cold sober is definitely the best method for working."

What was it like recording 'Well It's True That We Love One Another'?
"It was fun. We recorded it a few months before the other stuff on the album. And I think they really liked the sound of it which is why they decided to do the full record here. We were all sat around and just did it all live, and then added some piano and percussion after. It was mixed in about 20 minutes. The whole thing was done from start to finish in about two hours. And it appeared on the record exactly as it was done live."

PAT PANTANO

By night, Pat Pantano is drummer with The Dirtbombs. By day, he's a photographer who's also snapped other Detroit luminaries like The Von Bondies and The Paybacks. He photographed the highly symbolic sleeve for 'Elephant'.

Where and when were the 'Elephant' photographs taken?
"Shortly before the end of the year at a little photo studio in Detroit."

What was the mood like?
"We're all good friends so we just had a ball. From what I recall, Jack had an Elvis CD that he had brought, I think it was Christmas songs. We got the job done and talked about what we were doing, but it was jovial and all. Jack's really great to collaborate with on the styling and stuff, he thinks visually very well."

Why are there six different covers?
"They're not very different – they're just manipulated a bit to mark them for their territory."

Did Jack direct it all?
"The styling of the shot and the idea was Jack. I tried to do something with the lighting to give it a dreamlike effect. Tracee Miller did the make-up and hair and all that – she did an awesome job, they look gorgeous. She plays in a band called Blanche."

Detroit band members like to multitask, don't they?
"*(Laughs)* I guess so."

OTHER ELEPHANTS IN ROCK

'Elephant Stone' – The Stone Roses
'Elephant Shoe' – Arab Strap
'Elephant Walk' – Har Mar Superstar
'Elephant Man' – Suede
'Nellie The Elephant' – Toy Dolls
Nelly (not strictly an elephant)
'Ebony And Ivory' – Paul McCartney & Stevie Wonder
The Thai Elephant Orchestra

WHAT DOES THE SLEEVE MEAN?

The ideas behind the 'Elephant' sleeve include the death of the sweetheart (a lament as much at the state of country music as actual romantic tribulations), and the death of an elephant itself. According to Jack, elephants "become very emotional when they come across the dead bones of another elephant and try to start burying them". The objects on the sleeve relate to both ideas. The cricket bat that Jack is holding symbolises the elephant's tusks, there are peanuts on the floor (which elephants like to eat), The White Stripes are sitting on a trunk (a pun) and the silk cord around Meg's foot represents the elephant's tail. Jack and Meg are dressed as dead country stars (Meg's purple feet signify a loss of blood) and, like ghosts, are both deceased and in mourning.

PHOTOGRAPHY: ALPHA/JO MCCAUGHEY

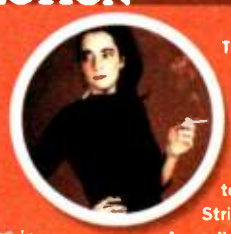
THE BRITISH CONNECTION

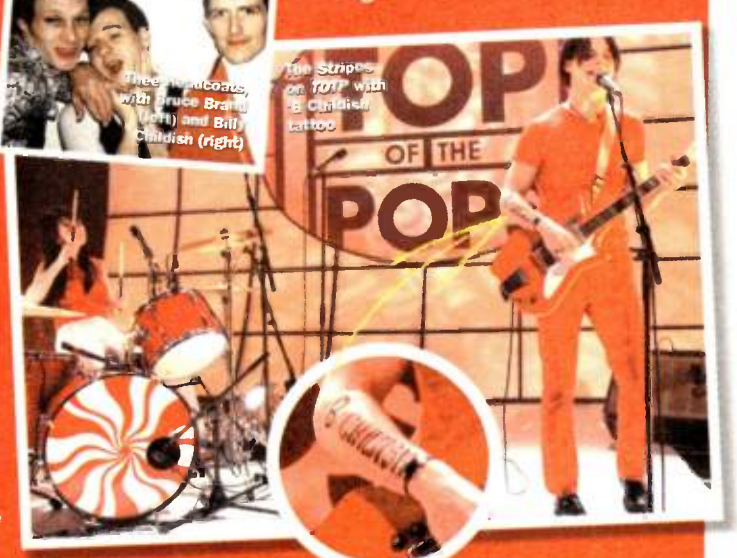
Jack White has already declared 'Elephant' to be the Stripes' 'English' album. It was recorded in London, he holds a cricket bat on the cover and the last sound we hear is a woman called Holly Golightly *(pictured right)* asking a man called Bruce for a cup of tea. So who are these people?

It starts with a band from Chatham in Kent called **Thee Headcoats**. Revered by aficionados in America and Japan, but never more than a cult over here, Thee Headcoats were marshalled by poet/painter/polymath **Billy Childish**, and trucked in scabrous garage punk while wearing tweed and a deerstalker. During the '90s they led a coterie of Brit garage pummellers from their monthly residency at London's Dirty Water Club – the same place that Kate Moss and all those tabloid journalists saw Stripesmania erupt – and recorded the bulk of their dozen albums at Toerag studios.

The distaff side of the Thee Headcoats clan were **Thee Headcoatees**, featuring – you guessed right – **Holly Golightly**. When Thee Headcoats split, Childish formed **The Buff Medways**, while drummer **Bruce Brand** went on to bang the skins in sometime Stripes support act **The Mescinics**. As well as putting on the kettle, Brand helped design the 'Elephant' artwork. Which is where we came in. Phew. Make sense now?

Pat Long





A VERY ROUGH GUIDE TO DETROIT

Ben Swank of the Soledad Brothers shows us where to buy Meg White a drink, get hold of all those rare garage rock albums and stock up on red and white thrift store clothes

Text: Richard Purvis Photography: Patrick Pantano

Our host with the most (and a spanking leather jacket) Ben Swank

Music heaven looks a lot like Sunderland. "It's pretty grey and destitute," admits Soledad Brothers' Ben Swank, who lives there. "It's a working-class city but a lot of the jobs have been obliterated, so there's a lot of incredibly poor people, a lot of unemployment."

Doesn't sound very heavenly, does it? But if you're a garage rock devotee, Detroit continues to be the most vibrant centre of music-making in America. What's the secret?

"Well, the upside is being a poor city that's been poor for such a long time, everybody kinda helps each other out," explains Ben. "It's got that positive, buoyant vibe that a lot of poor cities have, and that's why there are so many creative people. Depression and poverty are really good for the arts, haha!"

Is the music scene still thriving?

"Yeah, people here aren't fond of the word 'scene', but whether they like it or not, there is one. And it goes a lot further than just musicians – there's a lot of great underground painters and sculptors as well."

We wanted to ask Ben if his flatmate Jack White's red-and-white clothing regime extends to the underpant drawer, but he doesn't like to talk about that sort of thing. So, instead, here is the Detroit music scenester's guide to life in the Motor City...

A can of Red'n'White Stripe please, barman: the Bronx pub and (below) its beer pledge board

BOOZING

"Detroit is a big drinking town, and it's very cheap," grins Ben. Head for the University district: "a notorious flop-house/junkie sort of area with a lot of character". And specifically, a pub called The Bronx (4476 2nd Avenue).

"It's just a really cool place to go. It's very dimly lit, with a good jukebox. You can go there any night of the week and run into someone.

"The great thing is, they have this board up where you can buy beers for people who aren't in. They write down your name, the name of the person you're buying for, and what kind of drink you're buying 'em – so the next time they come in, they look up, see their name on the board and they've got a free beer. It's great. And that really sums up Detroit."

PARTYING

So what happens after closing time?

"There's a lot of cool underground parties. A lot of the best things to do are sort of unpublicised, like DJ nights. Detroit prides itself on the fact that it's hard to find out what's going on."

Well, that's helpful. Cheers.

"There is a great monthly funk party at the Detroit Contemporary *(5141 Rosa Parks Boulevard)*, in the University area. It's a kind of divey art gallery, but they have this party once a month and it's amazing."

Gig guide: The Majestic and (below) the aptly-named Lager House

GIGGING

The city's main venue is The Majestic (4120 Woodward Avenue), an old theatre/bar/café with its own historic bowling alley attached. Which could come in handy if the support act's a bit dull.

"The Majestic is where most of the out-of-town bands play," says Ben, "but you've gotta have a 'dive' fix in Detroit, and the Lager House *(1254 Michigan Avenue)* is very grubby, very divey. That's a great place for small gigs."

SHOPPING

Right, first things first. Where do we buy records?

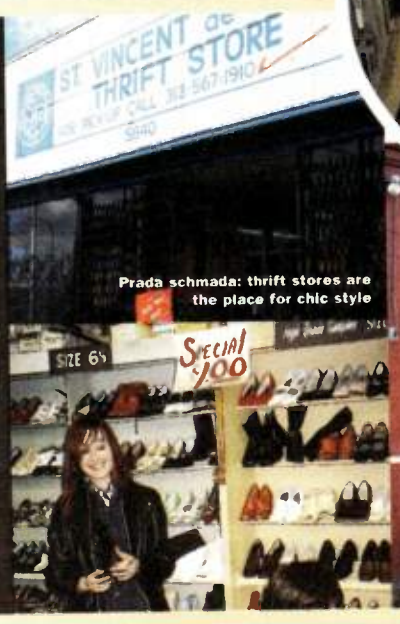
"There's a really good second-hand place that just opened up in Hamtramck called the Record Graveyard *(11303 Joseph Campau Avenue)*. It's a great place to go and sift through tons of uncategorised vinyl with dusty fingers.

"Car City Records *(21918 Harper Avenue)* is really good for second-hand stuff too. That's been around for years. It's out in the suburbs in St Clair Shores."

And clothes?

"People are more into thrifting. You'd be hard-pressed to find people who buy new clothes in Detroit. Grubby not clubby, y'know?"

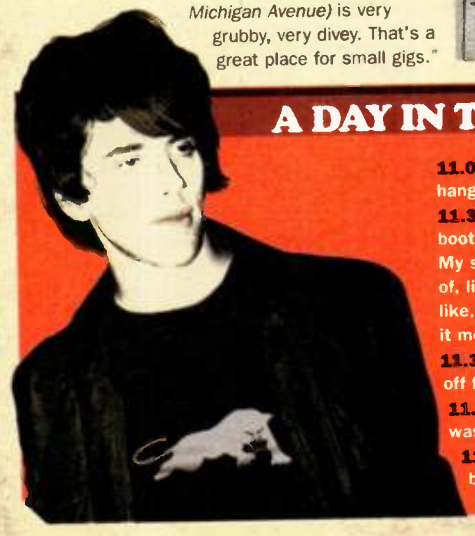
Charity shops it is, then. Just don't go looking for anything in red or white – it's all been taken.



Prada schmada: thrift stores are the place for chic style

Car City Records: a great place for vinyl – but not cars (note Stereophonics filling system by door)

A DAY IN THE LIFE OF A JOHNNY KRAMER, (MADE-UP) DETROIT MUSICIAN



11.00am Wake up. Shake off hangover.

11.30 Get dressed: artfully distressed boot-cut jeans and skinny-fit T-shirt. My shirt's cool. It's got a big picture of, like, a tiger on it, but the tiger's, like, totally white, man. Wonder what it means? Whatever.

11.32 Pick vintage leather jacket off floor.

11.35 Resist temptation to comb or wash hair.

11.40 Listen to Public Nuisance bootleg, because *everyone* knows the MC5 are sellouts anyway, man.

12.10pm Just time to grab a hoagie and a Pabst Blue Riband before heading over to the Record Graveyard to trade in Limp Bizkit, Korn and Crazytown CDs for used vinyl copies of records by The Sonics, The Stooges and these wild English guys called Spooky Tooth. Neat.

3.30 Hang out at an underground 'art space' with sculptors, students and heroin addicts.

7.30 Time to hit the Lager House. Buy Meg a beer at the bar.

7.45 Quickly hit for drinks by members of The Go, Soledad Brothers, Whirlwind Heat, The Von Bondies, The Dirtbombs, The Sights, The Detroit Cobras, Demolition Doll Rods, Ko & The Knockouts, The Come Ons, The Hentchmen and The Paybacks. Derrick May, Ted Nugent and Bob Seger must be elsewhere tonight.

9.57 Meet some guy who's saving up money for his air fare to London and studio time at Toerag. Wild.

12.07am Give the dude my last quarter and split for a keg party in a condemned bowling alley where one of the chicks from Mr Airplane Man is spinning old blues records.

1.18 Think: "Robert Johnson is just so *real*, man. I wish I was a black farmworker in the 1930s. They might not have had money, but they had soul."

1.25 Man, I'm drunk.

2.02 Try to grope Marcie Von Bondie. Fail.

2.03 Jack White threatens violence.

2.15 Stumble home to apartment. Pass out. Detroit fucking rocks.

PHOTOGRAPHY: DEAN CHALKLEY// JO MCCAUGHEY

MOTOR CITY'S MOV

The flatmates, exotic dancers and – yes – upholsterers who make up The White Stripes' Detroit milieu

Text: John Mulvey

THE GORIES
The band who effectively triggered the Detroit rock renaissance. The Gories were a trio who formed in 1986 and specialised in grimy, primitive, soulful garage rock. The line-up of Mick Collins (vocals, guitar), Dan Kroha (guitar) and Peggy O'Neill (drums) prototyped the bassless Detroit sound. Split up in 1992 after the release of their brilliant third LP 'Outta Here' (Crypt). Collins went on to figure in dozens of bands, notably The Dirtbombs. Kroha formed the Demolition Doll Rods and played in Rocket 455.

DEMOLITION DOLL RODS
Former Gories guitarist Dan Kroha became Danny Doll Rod alongside Margaret and Christine in this ultra-trashy, Cramps-style rock'n'roll act who achieved a brief notoriety when they signed to Matador in the late-'90s and seemed averse to the concept of clothing.

SOLEDAD BROTHERS
The most overtly blues-fixated of the current Detroit crop (see last year's 'Live' album on Sweet Nothing), the Brothers are a trio named after three black revolutionaries. Johnny Walker (guitar, harmonica, vocals) and Ben Swank (drums) are currently joined by Oliver Henry (guitar, sax, vocals), though Meg White figured as third Soledad on their debut album. Walker played slide guitar on two tracks on the first White Stripes album. Swank is Jack White's housemate. Henry currently dates Meg White. They also provide a link to Detroit's rock history, having acted as backing band for John Sinclair, original manager of the MC5.

BLACKTOP
Mick Collins' first band after the demise of The Gories, mainly abetted by guitarist Darin Lin Wood from Memphis' '68 Comeback (yes, an out-of-towner!). One LP from 1993, disbanded 1995.

KING SOUND QUARTET
Another mid-'90s Mick Collins band, this time with Tim Kerr and Stephanie Friedman of the Lord High Fixers. Avant-garde, reputedly.

ROCKET 455
Another ever-changing band, centred around vocalist Mark Walz and guitarist Jeff Meier (who briefly figured in The Detroit Cobras and The Hentchmen). Their alumni include Dan Kroha (Gories, Demolition Doll Rods), Steve Nawara (Electric Six, Detroit Cobras, The Go) and Pat Pantano (The Dirtbombs).

THE SCREWS
Ongoing Mick Collins project, in which he cedes most vocal duties to Terri Wahl (once of Californian hardcore girl group The Red Aunts). Two more members of '68 Comeback figured on the punkish first Screws album, before a new line-up was installed for 2001's more predictable blues/garage-influenced 'Shake Your Monkey' (In The Red).

BANTAM ROOSTER
Similar deal to The Gories, featuring two guitarists and a drummer. Bantam Rooster stand out from the crowd thanks to the bawdy howling of vocalist/guitarist Tom Potter, who also figures as bassist in The Dirtbombs.

THE PAYBACKS
Heavy garage rockers fronted by the gnarly vocals of journalist Wendy Case, well showcased by last year's 'Knock Loud' album (Get Hip). Current line-up features John Szymanski and Mike Latulippe of The Hentchmen. Dirtbomb Pat Pantano played drums in an early incarnation.

THE DIRTBOMBS
Mick Collins' primary concern since their 2000 debut album. Similar to The Detroit Cobras, The Dirtbombs focus on scuffed versions of old R&B tunes. The line-up that recorded 2001's enjoyable 'Ultraglide In Black' (In The Red) gives some indication of Collins' role as a fulcrum of the Detroit sound: himself on guitar and vocals; Jim Diamond, ubiquitous producer, on bass; Tom Potter (Bantam Rooster) also on bass; Pat Pantano (sleeve photographer for 'White Blood Cells' and 'Elephant') on drums; and Ben Blackwell (Jack White's nephew) also on drums.

DETROIT CITY COUNCIL
Tom Potter's appositely named new project, with an album ('Party Planet Rising') due imminently on Acid Jazz. Plenty of the usual suspects figure, including Mick Collins, Pat Pantano, Deanne Iovan from The Come Ons and E Wolf ('De Stijl' sleeve photographer).

THE SIGHTS
'Little brothers' of the Detroit scene, The Sights tend more towards harmony-drenched English '60s rock, especially on their fine second album, 'Got What We Want' (Sweet Nothing). Singer/guitarist Eddie Baranek is the only constant member, and has also figured in Ko And The Knockouts and The Come Ons. Current organist Nate Cavalieri has also played with The Come Ons.

THE COME ONS
Another band to figure on Jack White's 'Sympathetic Sounds Of Detroit' comp, this one centred around vocalist Deanne Iovan. Sometime members have included Eddie Baranek and Nate Cavalieri of The Sights, plus Ko (Ko And The Knockouts).

THE GREENHORNES
They may come from Cincinnati, Ohio, and be more influenced by '60s British bands than their blues-rock ancestors, but The Greenhornes have powerful connections with Detroit thanks to regular touring with The White Stripes and The Von Bondies. Jack White and Jim Diamond mixed 'Stayed Home Last Night', a 2000 seven-inch released on Dave Buick's Italy Records. Bassist Jack Lawrence played alongside Jack and Meg White and Jeff Beck as The Yardbirds in May 2002. Their latest 'Little Stars' single (Damaged Goods) features Holly Golightly (guest vocalist on The White Stripes' 'It's True That We Love One Another').

BRENDAN BENSON
Lovelorn, Beatles-ish singer-songwriter often lauded by Jack White since he relocated from LA to Detroit. The two recorded demos together and collaborated on Whirlwind Heat's 'Do Rabbits Wonder?' album. The White Stripes cover Benson's 'Good To Me' (from his excellent 2002 album 'Lapalco') on the B-side of their forthcoming 'Seven Nation Army' single.

ERS AND SHAKERS

THE HENTCHMEN

Excellent, mod-ish, organ-driven three-piece featuring John Szymanski and Mike Latulippe. The Hentchmen were formed in 1992 and have survived, for the most part, without a bassist – though Jack White did fill in for a while in 1999 (he appears on their 'Hentch-forth' mini-LP on Italy). Their latest album, 'Three Times Infinity', is an unheralded classic. Szymanski has also figured in The Paybacks, The Detroit Cobras and The Wildbunch. 'Hypnotize' on 'Elephant' was originally written by Jack White for The Hentchmen.

BLANCHE

Dan and Tracee Miller's latest country-rock venture, with an album due later this year produced by Warn Defever of the Livonia, Michigan band His Name Is Alive. Both appeared in the video to The White Stripes' 'Hotel Yorba', directed by Dan.

GOOBER & THE PEAS

A bunch of country-punks in stetsons, Goober & The Peas were led by Dan Miller and released a series of albums and singles in the early-'90s. As with most Detroit bands, their line-up was constantly in flux before disbanding in 1995. Of the band's nine different drummers, all called Doc, it's worth noting Jack 'Doc' Gillis, later to change his name to Jack White.

2 STAR TABERNACLE

Miller's next band also featured Jack White (this time on piano and dobro), as well as Miller's wife Tracee on bass and drummer Damian Lang, an original member of The Detroit Cobras. 2 Star Tabernacle released just one seven-inch in 1998, a cover of Hank Williams' 'Ramblin' Man' featuring veteran R&B vocalist Andre Williams and produced by Dan Kroha (The Gories).

THE WHITE STRIPES

Notably incendiary duo of Jack White (guitar, piano, vocals) and Meg White (drums). Now on their fourth album, early records were produced by Jim Diamond (The Dirtbombs) at his Ghetto Recorders studio, nexus of the Detroit sound. Sleeve photos have been taken, variously, by Ko (Ko And The Knockouts), E Wolf (Detroit City Council), and Pat Pantano (The Dirtbombs). The Peppermint Triple Tremelo speaker that features on the sleeve of 'De Stijl' was designed by Jack and Johnny Walker (Soledad Brothers).

THE GO

Fractionally harder, sleazier garage rock band focused around vocalist Bobby Harlow and guitarist John Krautner. Jack White played guitar with The Go around 1999, co-writing two songs on their debut album, 'Whatcha Doin' (Sub Pop). Other early members of the band included bassist Dave Buick, founder of the influential Italy Records label (first home of The White Stripes), and guitarist Steve Nawara, whose multiple credits include playing bass in Electric Six, where he's known as Disco.

THE UPHOLSTERERS

A garage-blues duo of Jack White (guitar, piano, vocals) and Brian Muldoon on drums, united by their old jobs as, yes, upholsterers. Originally known as 2 Part Resin. One seven-inch, 'Makers Of High Grade Suites', appeared after they split up, on Sympathy For The Record Industry in 1999.

KO AND THE KNOCKOUTS

A slight twist on the current city formula, with girl group harmonies, power pop and Motown influences, Ko is Ko Shih, Meg White's flatmate and sometime bassist in The Come Ons. The original Knockouts line-up featured Steve Nawara (Electric Six, The Go, The Detroit Cobras) on guitar, but by the time of their eponymous 2002 album (on Sympathy For The Record Industry) he had been replaced by Eddie Baranek of The Sights.

THE VON BONDIES

Long-time White Stripes touring partners who used to rehearse in Jack White's attic. White, in fact, produced their superbly swampy 'Lack Of Communication' album and dates guitarist Marcie Bolen. Sleeve photos were taken by Dave Swanson (Whirlwind Heat).

THE DETROIT COBRAS

Occasionally marvellous party band – their repertoire largely consists of amped-up '60s R&B covers – fronted by Rachel Nagy, a former butcher and exotic dancer. Three albums (the latest, 'Seven Easy Pieces', was recently released by Rough Trade) have seen a vast number of Detroit faces pass through their ranks including Damian Lang (2 Star Tabernacle), Maribel Restrepo (Buzzards) Johnny Walker (Soledad Brothers), John Szymanski (The Hentchmen) and Steve Nawara (Electric Six, The Go). 'Shout Bama Lama', their contribution to Jack White's 'Sympathetic Sounds Of Detroit' compilation, featured the man himself on backing vocals.

WHIRLWIND HEAT

Synth-led, guitar-free trio fronted by Jack White's one-time guitar tech David Swanson, often compared with Devo. White produced their debut album, 'Do Rabbits Wonder?', and is set to release it on his own Third Man label in June. Engineer was Brendan Benson – unsurprising since recording took place at Grand Studios, located in Benson's house. Swanson was the official 'visual documenter' for the sessions of 'Elephant' and 'White Blood Cells'.

SLUMBER PARTY

Quite a local anomaly, Slumber Party are an all-girl quartet whose breathy harmonies and Velvet Underground fixation makes them sound curiously like early-'90s Brit indie stalwarts Lush. Fronted by singer Alicia Berg and guitarist Gretchen Gonzales, they released two albums on Kill Rock Stars and Poptones. One line-up of the band featured Marcie Bolen of The Von Bondies.

THE WILDBUNCH/ ELECTRIC SIX

Faintly preposterous hard rock/disco hybrid who became unlikely chart stars when 'Danger! High Voltage' got to Number Two this year. Two albums in the late-'90s as The Wildbunch introduced a cast of pseudonymous old lags lead by vocalist Dick Valentine. Of the current line-up, bassist Disco (Steve Nawara) also features in The Detroit Cobras and played gigs with both bands in one night at separate London venues recently. 'Danger! High Voltage' features backing vocals by John S O'Leary, also known as Jack White.

BUZZARDS

Another band to figure on Jack White's 'Sympathetic Sounds Of Detroit' compilation. Recorded evidence is skimpy, but Buzzards guitarist Maribel Restrepo currently figures in The Detroit Cobras.

THE CLONE DEFECTS

One more from the 'Sympathetic Sounds Of Detroit' comp produced by Jack White. Fronted by Tim Vulgar and closer to glammy scuzz-rock than most of their contemporaries, predictable connections include production work by Jim Diamond (The Dirtbombs) and a record released on Dave Buick's Italy Records.

"Come on Jack, it's just a quick interview with NME"

SEVEN INCH ARMY

Obscure B-sides, swirly vinyl and arcane compilations – NME guides you through the hidden corners of The White Stripes' discography

Text: John Mulvey

SINGLES

LET'S SHAKE HANDS (ITALY RECORDS, 1997, IR-003)

Ultra-distorted beginning, as might be expected. From the start, the Stripes' trademarks – shredding guitar runs, primitive thumps, histrionic pauses, a general air of tension – are all present. 'Let's Shake Hands' still figures in the band's live shows, as does B-side, 'Look Me Over Closely'. A strutting curio in the Stripes' repertoire, it was written by Terry Gilkyson and Mitch Miller and recorded by German actress and cabaret star Marlene Dietrich in 1953. Immediately, it's clear this band are different from the garage rabble – not least when an ineffably camp Jack White purrs, *"The lady likes to look her best before she pours the tea"*. Released as 500 red vinyl seven-inch singles in its first edition.

LAFAYETTE BLUES (ITALY RECORDS, 1998, IR-006)

Ripping powerchords, multiple time changes, giant echoing beats from Meg, and barely coherent vocals from Jack that appear to be about French place names in Detroit and being *"ready to rock'n'roll"*. Great, obviously, and the first evidence of the Stripes' considerable debt to Led Zep. B-side 'Sugar Never Tasted So Good', an acoustic love song plainly designed to showcase yet another facet of the band, reappeared on The White Stripes' 1999 debut album. Released as 500 white vinyl seven-inch singles in its first edition. A handful of copies had red and white swirled vinyl and a sleeve hand-painted by Jack: one was recently for sale on eBay for $1,000.

THE BIG THREE KILLED MY BABY (SYMPATHY FOR THE RECORD INDUSTRY, 1999, SFTRI 578)

Troglodyte stomp vaguely connected to the demise of the Detroit car industry, released as a clear red seven-inch as a prelude to 'The White Stripes'. B-side 'Red Bowling Ball Ruth' never appeared elsewhere; a clattery, electrifying reiteration of the 'Let's Shake Hands' formula with less of a tune than most comparable Jack White efforts.

HELLO OPERATOR (SYMPATHY FOR THE RECORD INDUSTRY, 2000, SFTRI 619)

The first single from 'De Stijl', and perhaps the song which first alerted the mainstream to this extraordinary band, being a two-minute, 36-second encapsulation of everything Jon Spencer had been trying to achieve for over a decade. Strangely, though, the B-side may have had even more impact – The White Stripes' devastating version of Dolly Parton's 'Jolene', which Jack treats with respect and affection even as he teases out its fathomless reserves of melodrama. The first pressing was a picture disc.

HAND SPRINGS (EXTRA BALL RECORDS, 2000, XTR005)

A split single with The Dirtbombs ('Cedar Point '76') which came free with issue 19 of the pinball fanzine *Multiball*. 'Hand Springs' is something of a lost classic, on which Jack recounts a troubled dating incident at the bowling alley. Over a prowling, nasty riff, he reads a story about taking his beautiful young girlfriend out bowling. Early setbacks are solved by a glass of Coke, but when the girl goes to buy a Candy Cane, she's distracted by a hustler playing pinball (the machine's called Stand By Your Man). Enraged, Jack smashes the pinball table with his bowling ball, and the girl leaves with the other guy. Girls

and love, as usual, teach him to be cautious and awkward: *"Isn't it all just a big game?"* he observes bitterly at the fade. The track also turned up on an Extra Ball compilation CD, 'Hot Pinball Rock', that same year.

LORD, SEND ME AN ANGEL
(SYMPATHY FOR THE RECORD INDUSTRY, 2000, SFTRI 645)

Alongside 'Jolene', perhaps The White Stripes' most fêted cover version. Blind Willie McTell's randy acoustic blues is reconstructed pretty faithfully, though Jack White personalises the lyrics to stamp his own authority on the song. *"These Detroit women won't let Mr Jack White rest"*, he complains insincerely, the sex-magnet persona at odds with his usual lovelorn and bewildered attitude. The B-side is the 'Trendy American Remix' of 'You're Pretty Good Looking', which partially ruins the track by adding a robotic flutter to Jack's vocal. Released as a red vinyl seven-inch, and also in a different sleeve as a tour single on their Japan/Australia/New Zealand tour of 2000.

PARTY OF SPECIAL THINGS TO DO
(SUB POP, 2000, SP 527)

The December 2000 edition of the venerable Sub Pop Singles Club featured The White Stripes providing takes on three old songs by surrealist bluesman Captain Beefheart: 'Party Of Special Things To Do', 'China Pig' and 'Ashtray Heart'. All a bit raw and messy, as you might imagine, but the sludgy version of 'Party...' is fine, and it's good to see the band tackling more iconoclastic takes on the blues. Released as 1,300 seven-inches on red and white swirled vinyl.

HOTEL YORBA
(XL RECORDINGS, 2001, XLS 139)

The first White Stripes single to receive a proper UK release, the CD version of 'Hotel Yorba' features the song's video (made by Dan Miller, leader of Jack's first band, Goober & The Peas) and two tracks clandestinely recorded in the Detroit flophouse of the title. A rudimentary and charming take on 'Hotel Yorba' is accompanied by a wonderfully sinuous version of Loretta Lynn's 'Rated X'; unlike subsequent live performances of the latter, Jack rather than Meg takes lead vocals. The recording of this atmospheric, opportunistic session was done by Brendan Benson, an excellent singer-songwriter in his own right.

FELL IN LOVE WITH A GIRL
(XL RECORDINGS, 2002, XLS 142)

The Stripes succumb to multiple formatting for the first time, with two different CD singles and a seven-inch. Backing up the brilliant, Pixies-ish A-side are four different songs. On CD1 their first two A-sides, 'Let's Shake Hands' and 'Lafayette Blues', are shared with a wider audience. On CD2, their nervy cover of Bacharach & David's 'I Just Don't Know What To Do With Myself' (also on the seven-inch) makes its first appearance, alongside one genuine rarity: an alternately thoughtful and virulent version of Bob Dylan's 'Love Sick' recorded live at the Kentish Town Forum. Jack White's Dylan obsession is well documented, but here he goes against usual practice by choosing a recent song (from 1997's 'Time Out Of Mind'), switching between organ and guitar with frightening dexterity.

DEAD LEAVES AND THE DIRTY GROUND
(XL RECORDINGS, 2002, XLS 148)

The last single from 'White Blood Cells' featured as its B-sides a couple of tracks taken from a studio session done for Steve Lamacq's Radio 1 show. Fittingly, given the A-side may well be The White Stripes' most overt nod to Led Zeppelin, they're both brutal electric blues. 'Suzy Lee', an original, slouches and lurches with real menace, with skin-flaying slide runs from the increasingly remarkable Jack White. 'Stop Breaking Down' is a similarly black-hearted stalk through a vintage tune by the most mythologised and troubled of all bluesmen, Robert Johnson. The Stripes were hardly the first band to attempt a version: it most famously figured on The Rolling Stones' 1972 masterpiece, 'Exile On Main Street'.

MERRY CHRISTMAS FROM...
(XL RECORDINGS, 2002, WSXMAS 1)

The latest White Stripes rarity is a brooding Christmas song warning, as usual, about the vagaries of love, released as a single last Christmas. The A-side, 'Candy Cane Children', actually first appeared on a 1998 seven-inch compilation, the festive-themed 'Surprise Package Volume 2' (Flying Bomb Records, 1998, FLB-110), alongside Rocket 455 and The Blowtops. On the B-side, Jack reads 'The Story Of The Magi' from Matthew's Gospel, then prompts Meg through a shaky a capella rendition of 'Silent Night'. Sweet.

SEVEN NATION ARMY
(XL, 2003, XLS 162)

The masterpiece of controlled hysteria that is 'Seven Nation Army' you'll know all about by now, right down to the fact that the bass frequency comes from a guitar played through an octave pedal. But two new tracks crop up on the CD, both covers. 'Good To Me' is Brendan Benson's jaunty power-pop single from last year, improved upon by Jack and Meg, who make it rattle and swing with substantially more attitude than the mild-mannered Benson brought to the original. 'Black Jack Davey' is better still, an old American folk song that's been covered by both Dylan and one of the Stripes' less heralded influences, swamp-blues reprobates The Gun Club. Here, the story unfolds to rolling drums and some distinctly metallic guitar. Well up to standard, then.

COMPILATIONS

THE UPHOLSTERERS
MAKERS OF HIGH GRADE SUITES
(SYMPATHY FOR THE RECORD INDUSTRY, 1999, SFTRI 611)

Before The White Stripes, Jack White tried out a similar formula with Brian Muldoon, a drummer who also worked as an upholsterer in Detroit. Three songs by them were posthumously released on a seven-inch in 1999: a coiled, excellent original called 'Apple Of My Eye' with Jack at his most threatening; a thrashy cover of Willie Dixon's 'I Ain't Superstitious'; and another fine, stuttering cover, Jack Starr's 'Pain (Gimme Sympathy)'. "We had to stop because the drummer couldn't play out any more," Jack told *Maximum Rock'n'Roll* in 2000. "He didn't have time. So, then one day my sis comes up when I'm practising. I said, 'OK, sit behind the drums.' It sounded really nice. Coming from that Upholsterers thing, that was like a full-on drummer, to someone who played so childlike, like Meg does, that was nice."

VARIOUS
SYMPATHETIC SOUNDS OF DETROIT
(SYMPATHY FOR THE RECORD INDUSTRY, 2001, SFTRI 623)

An essential document featuring The Dirtbombs, The Detroit Cobras, The Von Bondies and the Soledad Brothers, compiled and produced by Jack White. The White Stripes contribute two tracks: the 22-second snippet 'Buzzard Blues' and 'Red Death At 6:14', one of their more cranky and ferocious garage rockers, notable for some diffident *"la-la-la"*s from Meg.

PHOTOGRAPHY: PIETER M VAN HATTEM/DEAN CHALKLEY

WEARING THEIR HEARTS ON THEIR SLEEVES

A psychologist analyses the band's artwork

Text: Alex Needham

We know that the sleeve of 'Elephant' signifies "the death of the sweetheart" – because Jack told *NME*. But what about the brains, black silhouettes and rivers of blood of the Stripes' previous artwork? Dr Ho Cheung Law, Chartered Occupational Art Psychologist at the Peterborough School Of Art, analyses it to find out what's *really* going on in Jack and Meg's fevered imagination.

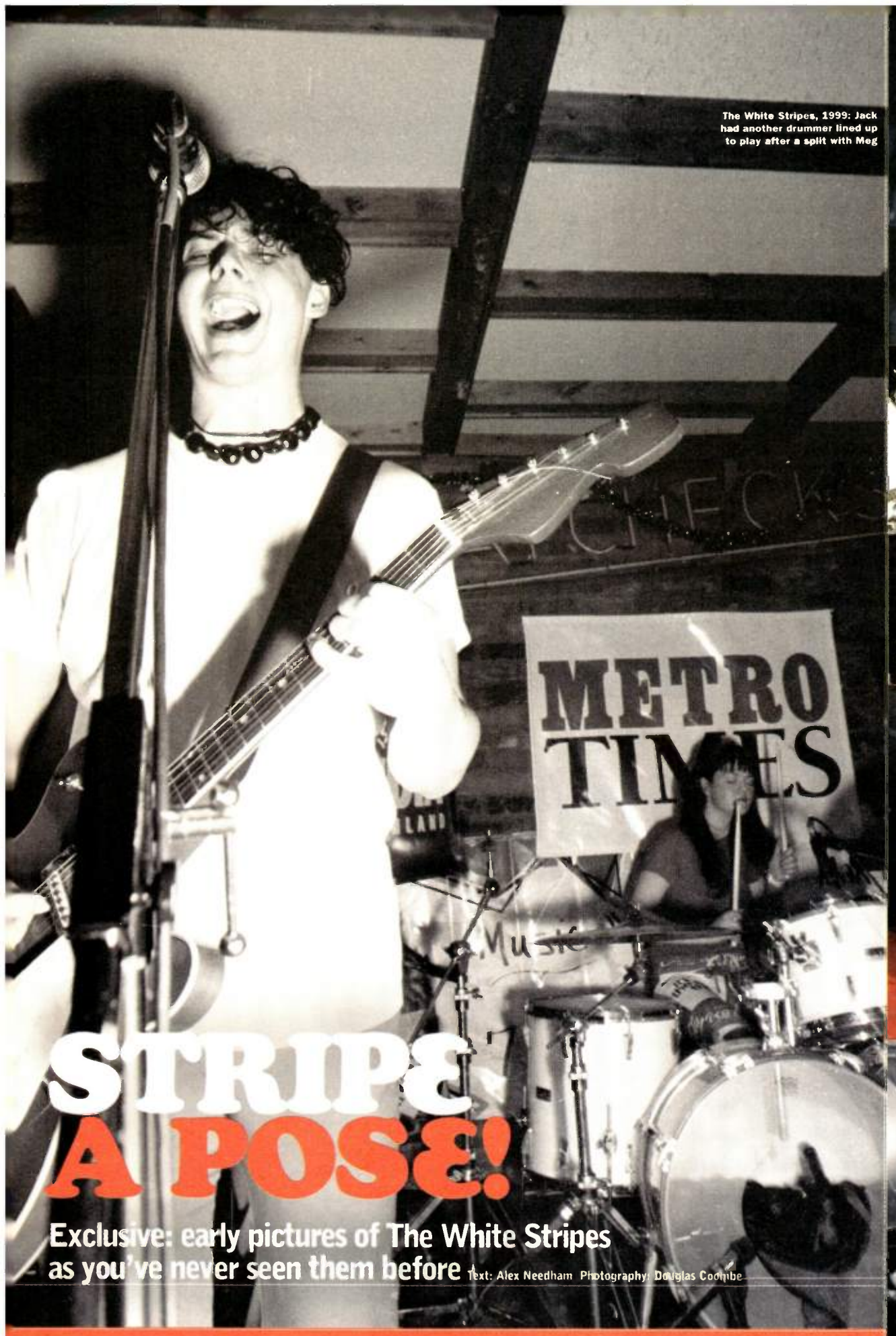
"The White Stripes' sleeves are full of symbolism. The cleverest is 'White Blood Cells', where they've got people dressed in black coming towards them. In biology, the colour black represents bacteria, so it's like germs attacking the body. On the back cover, the river is like a blood vessel and the surroundings are like bodily tissue. The man in red and the woman in white are holding hands as if they're working together, like red and white blood cells.

"The artwork's quite childlike but intellectual as well. For instance, you'd expect the sleeve of a song called **'Fell In Love With A Girl'** to be a couple kissing or something, but the cover is actually the cerebellum, the brain stem, which is part of the autonomic nervous system. So it's saying that in falling in love, one has no control, that it's a pure reaction of the nervous system. The sleeve's a left-hand side of brain (analytical, rational) response to a right-hand side of brain (emotional, creative) phenomenon. It's clever.

"**'Candy Cane Children'** is interesting. In the American context of candy, one would have expected that the person on the other side would be a child, but it's a grown-up mystery man dressed in black, so there's surreal quality to it. Christmas is about charity and art is about exchange, a moment of transaction. So in handing out the candy for three dollars, they're making a comment about the selling of the single.

"Judging by these sleeves, I'd say that The White Stripes are highly rational. They're also creative, imaginative, bohemian, unconventional, fanciful, occasionally emotional. I think they have an emotional outburst and then follow it up with analysis. They're a very careful kind of people. Eccentric, like they're a law unto themselves."

"They're creative, imaginative, bohemian, unconventional, fanciful, occasionally emotional"
Dr Ho Cheung Law



The White Stripes, 1999: Jack had another drummer lined up to play after a split with Meg

STRIPE A POSE!

Exclusive: early pictures of The White Stripes as you've never seen them before

Text: Alex Needham Photography: Douglas Coombe

Douglas Coombe, photographer with Detroit's alternative news and entertainment weekly *Metro Times*, talks us through these rare, early pictures of The White Stripes.

"I photographed and saw The Go in March 1999 at Motor Lounge. *(Now closed, this was a Detroit techno venue, oddly enough – the shots wound up on the album.)* I was immediately blown away by Jack's raw lead guitar. The solos sounded like they had leapt off The Stooges' 'Funhouse' or 'Raw Power'. Like a lot of the solos on 'Elephant'.

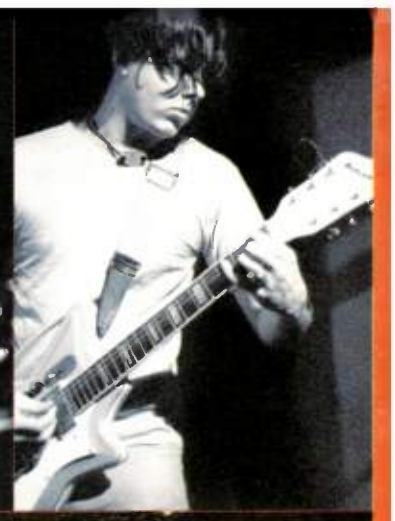
"Jack's playing with The Go and a favourable article about The White Stripes led me to check out them at the 1999 Blowout – a festival organised by *Metro Times* at Paychecks. Apparently Meg and Jack had broken up shortly before the show. Jack had another drummer lined up but Meg agreed to do it at the last minute. In one of the shots Brendan Benson can be seen looking somewhat adoringly at Jack.

"The White Stripes' sense of style and fun was immediately apparent. There are some colour shots from the Gold Dollar in Detroit where you can see they had lugged a red carpet and a large American flag to provide the suitable red stripy background. All this for a show that maybe 75 people were at.

"A friend of mine tour-managed for Pavement. She told me how The White Stripes did a few dates in the South with them. At the end of the tour The White Stripes hadn't made enough money to cover their expenses. Pavement lovingly pooled up a few hundred dollars and sent them back home.

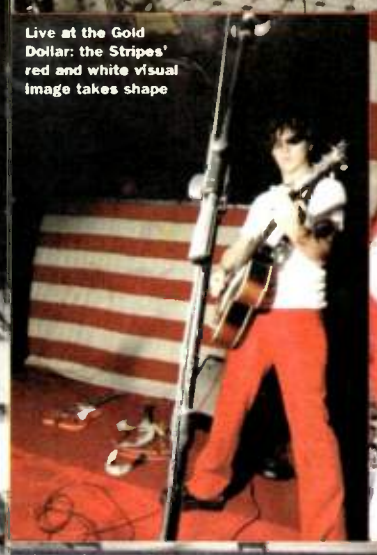
"With all the hype about The White Stripes I think people overlook what great people Jack and Meg are. They're kind, friendly, modest. You see them all the time at shows in Detroit just hanging out. Meg and Jack are still very much part of the scene that inspired and supported them.

"By the 'De Stijl' release show in June 2000 I could tell they were getting big. Lots of people who wouldn't be caught dead at the Gold Dollar were there for the show – many suburbanites are scared of downtown Detroit. I knew they were on their way and I was happy for them. As a photographer I have been blessed by seeing thousands of gifted musicians. Most of them never give up their day job. It was nice to see talent get its due."

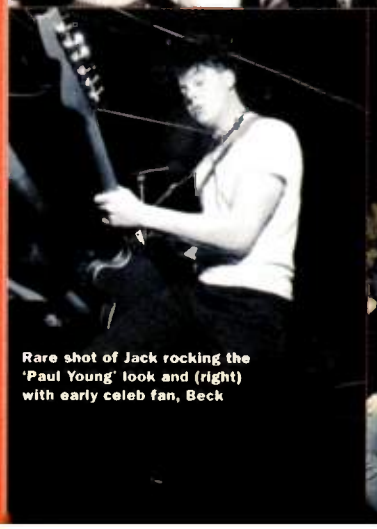


White place, White time: Jack and pre-Stripes band The Go at the Motor Lounge, March 1999

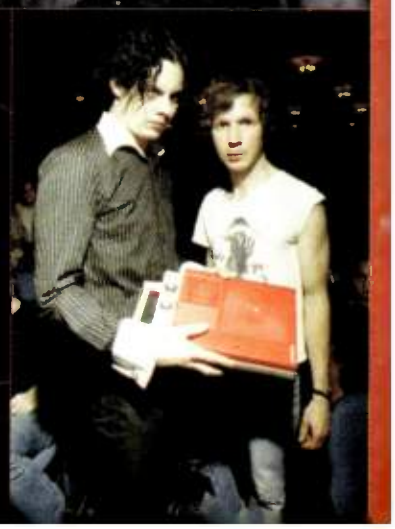
Live at the Gold Dollar: the Stripes' red and white visual image takes shape



Live at Paychecks, 1999: with Eddie from The Sights, Brendan Benson and Ko (filming) in the crowd



Rare shot of Jack rocking the 'Paul Young' look and (right) with early celeb fan, Beck



THE NME CRITICS ALBUMS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

Run-DMC: watch out lads, Aerosmith are gonna burst through that wall any minute

IT'S LIKE THAT, THAT'S THE WAY IT IS

ORIGINATORS OF STADIUM HIP-HOP RELEASE POIGNANT SWANSONG LP OF THEIR GREATEST MOMENTS

RUN-DMC
Greatest Hits
(ARISTA)

The sad and horrific slaying of Jason Mizell, aka Jam Master Jay, put a premature full stop to Run-DMC's long and varied career. It's near impossible to over-estimate the impact this Hollis, Queens trio had on music when they surfaced in the early-'80s. By the end of the decade they had effectively paved the way for both the fierce politicised rap of Public Enemy and the hardcore gangsta sound of NWA.

They were the epitome of the Def Jam ideal, despite not being signed to the label which Run's brother Russell Simmons created with Rick Rubin – 'Def' being slang for something that was definitely funky, and 'Jam' alluding to the rock'n'roll creative process. It was a sonic collision also played out in the meeting between the downtown party milieu of Manhattan and the new uptown sound.

A lot of people didn't get hip-hop at first, and when Run-DMC surfaced years after the Sugarhill Gang's 'Rapper's Delight' introduced rap to the masses, some cats still complained that it just wasn't music. Check this, though. Witness how futuristic 'Sucker MCs' sounds even now, with its minimalist combination of beats, scratches and rhymes.

Run and DMC were braggadocio experts and DJ Jam Master Jay could cook up a mean aural stew, both live and in the studio.

By and large, 'Greatest Hits' concentrates on the hardcore hip-hop side of the group, while also showing an evolution in sound. If hardcore hip-hop meant hip-hop with guitars, Run-DMC had it in spades. Proof? Bang your head to the monstrous riff of 1985's 'King Of Rock', itself a development a year on from 'Rock Box', another metallic monster. This was the process that would lead to 1986's team-up with Aerosmith on 'Walk This Way' and Run-DMC becoming the first hip-hop stadium act.

There were still more sides to Run-DMC. 'You Be Illin'', for one, is three minutes of gross-out ghetto comedy, highlighted by the fact that the trio were always relatively middle class, unique fashion sense or not. 'My Adidas' was also the first pinnacle of hip-hop product endorsements, decades before Puff Daddy's clothing line and Jay-Z's Reebok link-ups.

'Peter Piper' remains one of the most sampled breaks in hip-hop and with 'Hard Times' the political side of this generally fun-loving group came to the fore, something which deepened further with 1990's 'What's It All About' and its Stone Roses 'Fools Gold' loop.

By the '90s they were being eclipsed by the very artists they inspired. 1999's collaboration-packed 'Crown Royal' failed to elevate them back to the top but there are still gems from that decade. Factor in 'Down With The King', complete with verses from producer Pete Rock, and subtract Jason Nevins' world-conquering remix of 'It's Like That', and you've got a way cool guide to Run-DMC's sadly truncated career.

Dele Fadele **8**

PAST FORM

The best and worst of the hardcore hip-hop pioneers

Run-DMC (1984) 7
Invented hardcore hip-hop. Contains 'Sucker MCs', the only debut single whose beat can be used as a weapon of assault.

Kings Of Rock (1985) 7
Invented rock-rap. Also had a go at inventing reggae-rap – not quite as successful, that.

Raising Hell (1986) 8
Introduced the world to classic track 'Walk This Way'. World says "Yes please!" Sold loads.

Tougher Than Leather (1988) 9
Nothing invented on this one. More a return to their hardcore roots and their best LP because of it.

Back From Hell (1990) 3
Run-DMC get pissed and stoned a lot and release a rubbish record that does, to its credit, recognise the funky break potential of The Stone Roses' 'Fools Gold', and swipes it.

Down With The King (1993) 6
The boys find God, dress in black and get all angry and threaten to shoot people because nobody likes them any more. As a result, their ten-year anniversary LP is actually a bit good.

Crown Royal (1999) 4
Rejuvenated by the worldwide success of 'It's Like That', the boys invite celebrity mates (Fred Durst, Kid Rock, Sugar Ray) to help them out... and fall on their arses.

Pete Cashmore

LAURA VEIRS
Troubled By The Fire
(BELLA UNION)

1ST NME REVIEW

Alt.siren's winsome twanging

From Seattle via the mythic heartland of alt.Americana, Laura Veirs fashions a timeless strand of neo-folk and post-country from slide guitars and trombones, sighs and croaks, pity and heartache. Will Oldham and Nina Nastasia haunt some of the more spooked tracks, like the deconstructed sea shanty 'Lost At Seaflower Cove' or the badlands stroll 'Devil's Hootenanny'.

But Veirs is not all weary resignation, letting slip a mean yodel on 'The Ballad Of John Vogelin' and cranking up her anti-war guitars on 'Cannon Fodder'. Some may find the emotions too muted but there's a spine-tingling magic to these short stories.

Stephen Dalton **7**

VARIOUS
Estuary English
(MEMPHIS INDUSTRIES)

Lo-fi label's 25 of the best

The southeast's finest lo-fi, folky electronica stable is 25 releases old. And to celebrate, they've released this compilation of their best works – past, present and future. Highlights include The Go! Team's contribution – the majestic 'Ladyflash', an exuberant flourish of samples and hip-hop thrills, while J Xaverre offers the glorious 'Saturday', a soulful selection box of beats and treats. Elsewhere La Mouche walk the tightrope between rub-a-dub porn funk and Hammond-led acid jazz on 'The Road', and Blue States steal the show with the heart-stopping 'What We've Won'.

A haven of innovation and inspiration, here's to the next 25 releases.

James Jam **8**

RED ROAR!

SEATTLE EMO VISIONARIES COMBINE ROCK, SOUL AND A WHOLE LOT OF SHOUTING

VENDETTA RED
Between The Never And The Now
(EPIC)

Rock moral: if your cause is just, it doesn't follow that you need to jump through the hoops of marketeers and stylists. Right now, Hell Is For Heroes are recharging melodic metal with barely a hairdo between them; Cave In are restructuring rock without a whiff of a Neptunes remix; and Kinesis prove you can be posterboy guerrillas without having to wear eyeliner. In battle-hardened 2003, resilient honour is the new skinny tie, and emo adventurers Vendetta Red are the leaders of this new normalness. Better still, they rock.

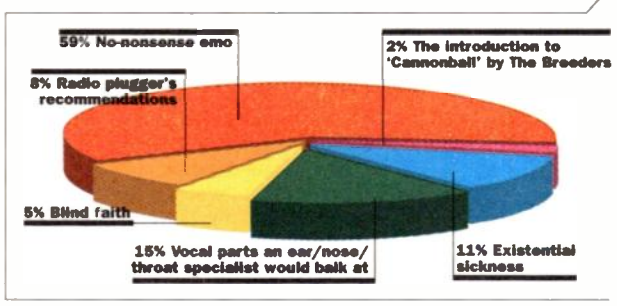
After a gallant three-album apprenticeship in post-Nirvana Seattle, they took the Sony dollar and chose to use it for the forces of good. All the UK's seen so far is a string of electrifying live shows but 'Between The Never And The Now' proves you can respect them in the morning.

You can smell the cash, of course. Singer Zach Davidson glides from soft-focus Dando verses to Kurt-rasp outros with hovercraft precision, and you can't veer between this many genres without a pretty expensive drawing board. But crucially, it's got soul in spades. Instant anthem 'Shatterday' is so uplifting it's nigh on transcendental, while 'Opiate Summer' and 'Caught You Like A Cold' show that gymnastic squall-pop didn't die with At The Drive-In. Songs containing only one melody are as off the agenda as lyrical transparency – the prettiest song, after all, is called 'Suicide Party'.

So you may not want to shag Zach, but with songs like 'Ambulance Chaser' showing Vendetta Red's sensitive side, after a night on the spliff chatting about love and loss you'll have a new friend in this CD. And no, Vendetta Red won't change your life; but give 'em a chance and they'll make your year. Here's a band from Seattle who aren't ugly, shit, doomed or dead. If they feel the need to lay some plastic sheeting down at Beelzebub's gate so as not to get their trainers dirty as they peer into the abyss, we're not going to hold it against them.

Dan Martin **7**

THIS ALBUM WAS MADE FROM...


59% No-nonsense emo
2% The introduction to 'Cannonball' by The Breeders
8% Radio plugger's recommendations
5% Blind faith
15% Vocal parts an ear/nose/throat specialist would balk at
11% Existential sickness

Vendetta Red: "I'm sure we were meant to be playing here tonight"

GRAVY TRAIN!!!!
Hello Doctor
(KILL ROCK STARS)

Riot grrrl party rock. Mucky

A record that, both musically and thematically, suggests Peaches, Le Tigre and The Village People in a strip club lock-in is unlikely to be a subtle work. Not that Oakland, CA's Gravy Train!!!! – three grrrls, plus a single put-upon bloke – are terribly concerned with the finer points of metaphor. So it is that 'Hello Doctor' is a torrent of squawking, hysterical filth; packing more fantastical tales of bedroom gymnastics into 24 minutes than your average *Sunday Sport*, splattered with creaky Farfisa and rattling beatbox, and given titles like 'Titties Bounce' and 'You Made Me Gay'.

Extreme reactions are guaranteed. You *will* want to run around and break things, though whether in tumescent joy or violent rage is difficult to predict. Still, once you're off the fence it's a short step onto the Train.

Noel Gardner **7**

LOGH
Every Time A Bell Rings, An Angel Gets His Wings
(MUST DESTROY)

Uninspired alt.rock tedium

It seems strange that at a time when all folk Scandinavian are seemingly obsessed with thrift shop suits, hard liquor and Iggy Pop records, that a band such as Sweden's Logh could exist with their whimsical lo-fi rock atmospherics. Which could be refreshing, but sadly Logh commit the cardinal sin of being really boring.

While it's true that a certain charm lingers in the midst of the sketchy and subdued alt.rock palette that Logh adhere to, this band peddle a resolute line in soul-destroying tedium. 'Every Time...' is a record so fucking dull, so fucking uninspired, that *NME* finds itself looking for a chainsaw and pricing up cheap flights to Sweden. In the words of the high priest of rock'n'roll fun, Iggy Pop, seek out and destroy.

James Jam **2**

THE BUG
Pressure
(REPHLEX)

Scary-ass, dub-heavy ragga business

Jamaican dancehall put the 'ard into 'ardkore rave, gave jungle its arse-quaking bass and turned pansy-arsed garage into street-tough UK garage. 'Pressure' is dancehall stripped to its growling, clanking, headfucking basics, courtesy of The Bug – aka Kevin Martin, once known as Techno Animal and a long-term dabbler in menacing sub-bass and echo.

Usually this is known as dub and is shit. Here, though, he's roped in vocalists Daddy Freddy, Singing Bird and The Rootsman to provide threatening, barely comprehensible rants. Check out the titles: 'Politicians & Paedophiles', 'Fuck Y'Self', 'Beats, Bombs, Bass, Weapons'. If Wu-Tang were Jamaican, got drunk on Red Stripe and kicked a dustbin round Notting Hill Carnival, they'd sound like this. Let's call it yardcore.

Simon Lewis **8**

AMERICAN HI-FI
The Art Of Losing
(ISLAND)

Second LP left searching for inspiration

American Hi-Fi are keen to distance themselves from "sugary pop-punk pap". And so they do, by delivering an album of pop-punk pap without the sugary sparkle which might have made it shine. Too much of this feels like it's been spawned by careful market research rather than genuine passion; as a result it becomes soundtrack fodder for bad movies about failing to get your end away at summer frat parties.

The album's best moments come when the band face up to their commercially-honed sound and belt out gems like 'This Is The Sound' or 'Nothing Left To Lose'. It's here we learn that mainman Stacy Jones knows his way around a melody. A shame, then, that he can't attach them to a more worthy cause.

Tim Jonze **5**

SHARKO
Meeuws2
(BANG)

Amiable Belgian lo-fi multi-instrumentalist's UK debut

'Meeuws2' isn't the life and soul of the party, but the guy sitting in the corner with a wry smile and a nice line in dry put-downs. There's some 'experimental' pot-banging and toy piano here, but nothing that sounds like flossing your ears with barbed wire. From 'Malcolm', with its pendulous bassline, to 'Bootleg Of AC/DC', a review of a bootleg set to music, it's an amiable, end-of-the-working-day album that you might want to have a few smokes and play backgammon to.

David Bartholomé's throaty voice sometimes threatens to turn into Sting's wail and perhaps, as a Belgian, he shouldn't sound *quite* so American; but these trifles shouldn't put you off such casual brilliance.

James Snodgrass **7**

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

THE HIDDEN CAMERAS
The Smell Of Our Own (OUTPUT)
"With so much lurking beneath the surface, waiting to be discovered, they're clearly not of *this* world, but you should gladly let them into yours."

THE WHITE STRIPES
Elephant (XL)
"All the excitement we want from rock'n'roll is here."

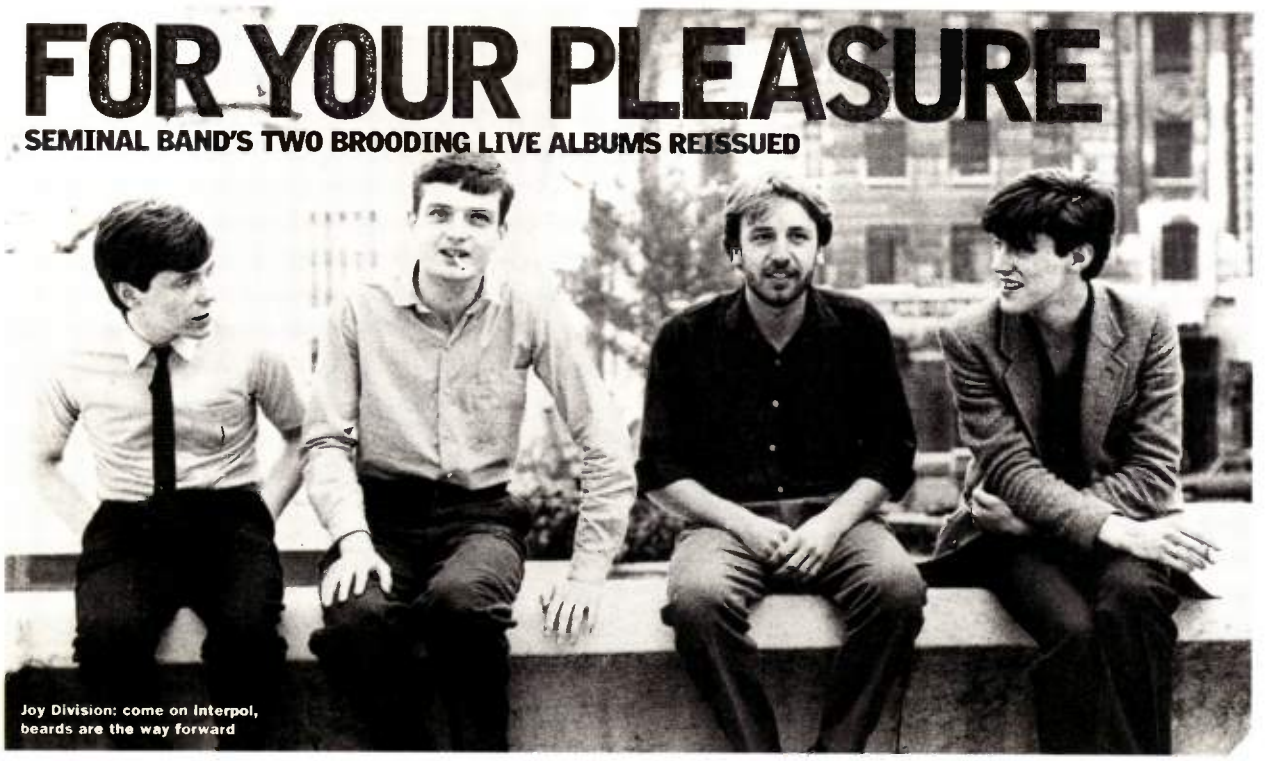
HOT HOT HEAT
Make Up The Breakdown
(B-UNIQUE/SUB POP)
"Shakes all preconceptions from the tree."

CAVE IN
Antenna
(RCA)
"Few records genuinely deserve the epithet 'awesome' but 'Antenna surely fits the bill."

PHOTOGRAPHY: JENNY LEWIS

FOR YOUR PLEASURE

SEMINAL BAND'S TWO BROODING LIVE ALBUMS REISSUED



Joy Division: come on Interpol, beards are the way forward

JOY DIVISION
Paris – Les Bains Douches (18/12/79)/Preston – The Warehouse (28/2/80) REISSUE

(FRACTURED)

Joy Division existed for barely four years and recorded just two albums, yet 23 years on from their demise they still cast a magnificently imposing shadow over just about everything else. Most music sounds trivial in comparison. These may well have been four youngsters from Macclesfield thwacking inexpertly at their instruments like so many in the aftermath of punk, but in doing so they tapped into something so pure, powerful and poetic they appeared biblical. This is now evidenced by their new disciples Interpol, a band who reinterpret not just the music's brooding atmosphere but also singer Ian Curtis' grave tones.

Yet listening to these two live recordings, it's clear how unfair all comparisons of Joy Division with anyone else are. Joy Division were extraterrestrial. They wrung a new language of fervent intensity and crystalline beauty from a traditional rock format. And at the helm was Ian Curtis, a young man so possessed by the visions of awesome futility he expressed he resembled a punk Joan Of Arc. These feelings, coupled with his worsening epilepsy and a collapsing marriage, eventually overcame Curtis and in May 1980 he hanged himself. He was 24.

That his bandmates managed to produce the vital New Order from this tragedy helped to alleviate some of the historic burden, but internet messageboards still hum excitedly to rumours of Joy Division bootlegs. These two, long out-of-print reissues were swapped as bootlegs for years, but they've been given vague authority by including sleevenotes from former Factory Records boss Tony Wilson, as well as sleeve designs by the band's original designer Peter Saville.

Of the two, it's clear why the Paris show is so revered among fans. This is a powerful showing, including terrifically urgent takes on much of the first album, 'Unknown Pleasures'.

By the time the band hit Preston, Lancashire, ten weeks later, they were also debuting tracks from their second album, 'Closer', and playing much of it through "the bloody bass amp". This makes for a murky listening experience, alleviated by an exasperated Curtis asking the audience for requests. By the tour's end his epilepsy would often prevent him from finishing a set.

Novices should still first imbibe 'Unknown Pleasures' and 'Closer' to be properly converted. Then, for a glimpse of the band's live might, head to Paris.

Ted Kessler **9/7**

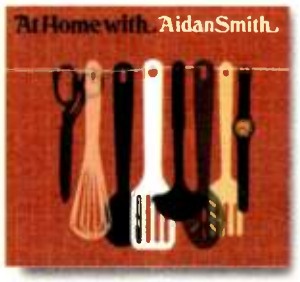
REVIEWED NEXT WEEK:

Arab Strap: music to kilt for?

ARAB STRAP
Monday At The Hug And Pint (CHEMICAL UNDERGROUND)
The grumbly, mumbly purveyors of abject misery return with their fifth studio album. Includes the delicately titled 'Fucking Little Bastards'.

MADONNA
American Life (WARNERS)
The original American Girl returns dressed in combats and with an electronically-tinged album. Production magic is provided by 'Music''s Mirwais.

ADULT.
Anxiety Always (PERSATILE AUDIO)
Death In Vegas collaborators and fierce remixers, the Detroit electroclash pioneers release their first album proper.



AIDAN SMITH
At Home With Aidan Smith

(TWISTED NERVE)

Uber-talented troubadour's homemade debut

Manchester, or rather the small section of the city that cares about these things, is currently buzzing with excitement over this 23-year-old Salford wunderkind. If Jesus Christ appeared tomorrow, all the Northern Quarter would want to know is: "What do you think of Aidan Smith?" And Jesus would say: "He's fuckin' brilliant." Because he is.

Recording alone in his bedroom, Smith constructs luminescent lo-fi ditties that merge Jonathan Richman's charming vulnerability with Randy Newman's off-kilter wit and The Coral's magpie musicality. Poignant and funny (particularly 'Song To Delia Smith'), 'At Home...' showcases just seven of the 70 songs Smith has already given to Twisted Nerve. There's even better to come.

Tony Naylor **8**

YO LA TENGO
Summer Sun

(MATADOR)

NYC weirdniks come in from the cold for 11th album

Enigmatic and frankly smug about it, New Yorkers Yo La Tengo are the high-brow uptown to the Yeah Yeah Yeahs' seedy downtown. Beloved of esoteric side-projects as well as foggy pop moments, their long career has won them adoration in lo-fi circles, but 'Summer Sun' sees Ira Kaplan's three-headed avant-rock behemoth embrace something like normality.

Inevitably, it's a normality filtered through a million layers of noodling, but with luminous tunes emerging through the murk. As irresistible at its peak – the luscious 'Little Eyes' and a lovely interpretation of Big Star's 'Take Care' – as it is baffling at its prog-jazz edges, 'Summer Sun' is the crowbar that prises open the door to a world of leftfield beauty. Step inside in wonder.

Jim Wirth **8**

BOB SINCLAR
III (DEFECTED)

The Graham Norton of French house returns

Do you want the bad news or the good news? The bad news is that saucy French house cad Bob Sinclar is back with an album of over-produced retro disco. We lied about the good news. While fellow Parisian musicians Lacquer, DJ Gregory and Romuald interpret disco in new and interesting forms, on his third LP Christophe Le Friant blatantly and slavishly emulates late-'70s and early-'80s glitterball classics of yore.

He brings little of merit to the table, save for a knowledge of cracking records, which he systematically ruins via a preference for hideously glossy, soulless production sheen. His is a dated world of leggy cockteasing models, cocaine glamour and shin-gnawingly funky house muzak. Disco is evidently Bob's passion. Sadly, 'III' is just lame pastiche.

Piers Martin **3**

VARIOUS
All Tomorrow's Parties 3.0

(ALL TOMORROW'S PARTIES)

Goodbye guitars! Compilation of the holiday-camp festival

ATP might have the reputation of being the indie-est festival going, but with skronk dance veterans Autechre in charge, this year things are very different. The two discs here are crammed with PowerBook noise terrorists, people straining the definition of dance music, abstract electronica, and esoteric hip-hop.

Packed with rarities and unreleased tracks, inevitably it's an extremely mixed bag of all points between the brilliant (Kool Keith's bhangra mix of Masters Of Illusion), the perplexing (the beeps and blurps of Disjecta and Autechre themselves), and the downright awful (Jim O'Rourke seemingly hammering a nail). So listen, relive the weekend and realise, as festivals go, that ATP really is nothing like V2003.

Jim Alexander **5**

ALICE TEXAS
Sad Days (FARGO)

Glorious and melancholic Texan magic

Grizzled alt.country pioneer Neil Young once quipped, *"Only love can break your heart"*. On this, the debut release from Alice Texas – led by the charismatic Alice Schneider, from, you guessed it, Texas – it seems love is capable of far greater physical pain. It can maim the soul.

The romantically driven viewpoint of these fine desert soundscapes suggests that Schneider is a woman who knows the hurt of a broken heart. The beautiful, hypnotic 'South Of Heaven' is like Mazzy Star undergoing relationship counselling, while 'Lonely One' is PJ Harvey if she'd been raised in the Deep South rather than Yeovil. Schneider's soulful brooding makes for glorious listening. Cruelly, one hopes she never finds the true love she's striving for.

James Jam **7**

FORTHCOMING RELEASES

April 28
GOLDFRAPP
Black Cherry (MUTE)

YEAH YEAH YEAHS
Fever To Tell (POLYDOR)

May 5
BLUR
Think Tank (PARLOPHONE)

May 12
MARILYN MANSON
The Golden Age Of Grotesque (UNIVERSAL)

May 19
THE DANDY WARHOLS
Welcome To The Monkey House (PARLOPHONE)

Goldfrapp: cherry popping on April 28

THE CRITICS' SINGLES

Pat Long and Jim Wirth

SINGLE OF THE WEEK

Blur: looks like they're having the 'Time' of their lives

BLUR
Out Of Time (PARLOPHONE)

First the shock, then the awe. 'Out Of Time' is the first Blur single since 2000's sublime 'Music Is My Radar'. Bearing in mind related developments since – the dire populism of Gorillaz, the tragic departure of Graham, the bizarre installation of Norman Cook as 'vibesmaster' – all rational thought dictates that their latest efforts should hum to high heaven. But oh, what a tune! Alex applies a low rumble of bass; Dave, clearly dreaming of a solo voyage to Mars, adds space-dust brushes, and Damon sings in a voice so pure, clear and welcoming you want to have a shower in it. And those lyrics: *"You've been so busy lately/You haven't found the time..."* If 'Out Of Time' isn't a love song to Graham, adolescent dreams going awry in the muddle of adulthood, frankly, we don't want to know. Wow. Suddenly 'Songbird' doesn't sound so clever after all... ***(PM)***

JAY-Z
Excuse Me Miss (ROC-A-FELLA)

Recorded, apparently, for the *"grown and sexy"*, which is fair enough, 'cos a weakness for the 'young and sexy' is just the sort of behaviour that's brought Z's mate R Kelly so much enforced down-time. Anyhow, this is rubbish, the twinkle-twatted Neptunes production is dead from the pubes down and Hova sidesteps the temptation to tell you how big his cock is and how much money he's got and instead raps about dishwashers. No, really. ***(RF)***

YEAH YEAH YEAHS
Date With The Night

(DRESS UP/POLYDOR)

Shrill, uncouth, uncoordinated and three singles into their career, the Yeah Yeah Yeahs are still to put a foot wrong. The sly teaser for the forthcoming 'Fever To Tell' LP, 'Date With The Night' is manic Iggy-girl sass and street-smart New York suss – half a tune dragged recklessly down a stairwell and left in the street for the rats to do their worst. Something truly wicked this way comes. ***(JW)***

ROBBIE WILLIAMS
Come Undone (EMI)

Moan moan bloody moan. We're only on the second single from Williams' astonishingly over-egged LA coke-rock horror show, 'Escapology', and already Robbie's resorting to a tired old staple: the navel-gazing it's-soooo-hard-being-famous-and-isn't-this-a-dirty-business song. Like, *newsflash*. In fact, 'Come Undone' would stand up in front of a jury as final proof that the man's self-obsession knows no bounds. Music like this was the reason that punk had to be invented. ***(PL)***

MARTIN L GORE
Stardust (MUTE)

That's Martin *L* Gore, OK? Not just *Martin* Gore, but Martin *L* Gore. No, we don't know why he's decided to call himself that either, to us he'll always be that pug-faced, bottle-blond tranny out of Depeche Mode who danced like a fat girl with warm shit in her knickers. But he's rich and he's made Mute millions, so he can, frankly, do whatever he likes and they'll still release it. Even hilariously self-important glitch-David Essex wankery like this. ***(RF)***

INME
Neptune (MUSIC FOR NATIONS)

Unlovely, pretend-portentous Brit-rock guff, with the added bonus of some hilariously constipated vocals. Gormless lines like *"You sedate me/Elevate me/Consummate me"* only serve to make frontman Dave McPherson sound like he's just bought a rhyming dictionary. It's a side issue, but can you *really* give your love to a band fronted by a man called Dave McPherson? It's a good name for a long-distance lorry driver, but not a chart-conquering-last-train-to-Valhalla rock god. Gah. ***(PL)***

TOKTOK VS SOFFY O
Day Of Mine (Ludicrous Idiots) (EAST WEST)

Recent winners of that career-defining prize, the Critic's Choice in the German Dance Music Awards, the original mix of this is knob-rot. Weak vocals, limp drums, all in all a bit, well, *Erasure*. However, the new Starecase mix is the bomb, pitched at the mid-point between vintage New Order and what can only be described as Fabric-friendly nut-job breaks-ology. Sorry, but it's true. ***(RF)***

VIRGIN LOVES

CD Single £2.99 and 12" £2.99

Queens Of The Stone Age

Go With The Flow — Out Now

This 2-CD treat from the planet's best-respected rock outfit includes on CD1 and 12" a brilliant Unkle remix of previous hit No-One Knows and on CD2 exclusive live versions of Regular John and Do It Again.

Transplants

Out Now — Diamonds And Guns

All star line up of Rancid and Blink 182 members serving us THE sound of 2003. An explosive blend of punk, metal, hip hop and beats. This supercharged new track is taken from their self-titled debut album. Also available on 7" Picture Disc.

CD Single £1.99, 7" £1.99

MADONNA
American Life (MAVERICK)

Jesus, this is awful. Crippled electro-mince fused with mid-life whinge – like a busted lift, the taster single from Madonna's forthcoming album doesn't work on so many levels. On 'American Life', Madge mercilessly exposes the vapid horror of the celebrity that has become her prison. Bad enough on paper, but the defused blonde bombshell's hitherto unheralded rapping skills border on harrowing. *"I drive my Mini Cooper/I'm feeling super-duper"*, indeed. Pish, madam. ***(JW)***

GOLDFRAPP
Train (MUTE)

Alison Goldfrapp, the chanteuse behind, and indeed in front of the Goldfrapp experience, is really quite popular with the grown up'n'mildly alternative end of the lucrative dinner-party angst market. Frankly, we're at a loss why because her records are, generally, complete and utter aching arse-water. See 'Train', where the 'Frapp indulge in staggeringly lame, wannabe weird, noodle-doodle synths, 'I'm a kooky kookstress, me!' vocals and sub-Glitter Band beats. Avoid. ***(RF)***

THE SUN
Back In The Summer Of '72 (ROUGH TRADE)

A redneck dirge from the Midwestern plains of Ohio, The Sun's debut record is three-chord thrash without the rock'n'roll. 'Back In The Summer Of '72' rises from a menacing clatter to a fraught finale in which singer Chris Burney melts into the wordless howl of a man drowning in fire. It's The White Stripes horribly mangled in a threshing accident – ugly, unsophisticated and, like most grotty music in '03, unimpeachably cool. ***(JW)***

CHIKINKI
Time (FIERCE PANDA)

1ST REVIEW

Apparently Bristolian odd-pop freakoids Chikinki used to be a nine-piece jazz-funk troupe. Now, thankfully, they've swapped sock hats, love beads, goatees and Galliano records for a much tastier blend of shudders-up-the-spine synths, cuckoo clock beats and lyrical free association, ending up like an electro Nick Drake. Which is an improvement, at the very least. ***(PL)***

IAN MCCULLOCH
Sliding (COOKING VINYL)

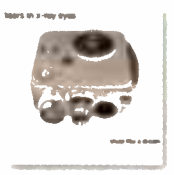
Well into his '70s now and plucky old Ian McCulloch still has a set of pipes to be proud of. 'Sliding' is low-rent Beatles where the intro is 'Let It Be' and the outro is 'Ticket To Ride'. In the middle is the sort of nice, descending chord pattern plod that past-their-prime regional radio station programmers country-wide literally don't mind. Not quite as good as 'Ocean Rain' then. ***(RF)***

NINKASI
Another Day

1ST REVIEW

(ORG RECORDS)

Initially up there with REM when they still cared about tunes, 'Another Day' ups the ante quite considerably by turning out to be even more celebratorially tuneful than an alarmingly happy Foo Fighters working their way through the 'Ziggy Stardust' songbook. If that isn't enough for you, 'She Left' threatens to become 'Another Girl, Another Planet' and delivers Another Reason To Run To The Record Shop. Result! ***(RF)***



TEARS IN X-RAY EYES
Sleep Like A Dream

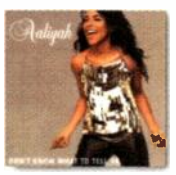
(TEST TUBE)

Bedsitland calling. A DIY sneakster from north London, Tears In X-Ray Eyes is but one man – Tim Closs – but with his breezy gift for modest multi-layered excellence, he's a tiny pop empire. 'Sleep Like A Dream' extols the same blurred pop virtues as the excellent Buffseeds. 'I am indie – hear me roar,' it warbles, en route to the all-night garage for some Jaffa Cakes. ***(JW)***

AMERICAN HI-FI
The Art Of Losing

(MERCURY)

Not unlike Rival Schools, Boston's American Hi-Fi circled the indie-rock block a couple of times, mastering the art of losing, before hitting corporate paydirt. This sprightly single is Sum 41 playing Adam And The Ants, cheekily referencing Kim Wilde's 'Kids In America'. Ah, the scars of a 1980s upbringing – you can dye your hair, but that 'all coppers are bastards' tattoo will give you away in the end. ***(JW)***



AALIYAH
Don't Know What To Tell Ya

(INDEPENDIENTE)

Sure, Nirvana's 'You Know You're Right' proved otherwise, but a spot of posthumous vault-pillaging can sometimes be a good thing. Take Aaliyah's 'Don't Know What To Tell Ya'. Produced again by Tim 'Timbaland' Mosley – the old Pharrell Williams, basically – it gracefully balances Aaliyah's swoonsome pro-fem vocals on top of the same stuttering R&B beats that launched many thousands of cheapo imitations. The only gripe – and it's a minor one – is that Timbaland's forward-thinking blend of minimal bass and dark-pop clacking was so pioneering at the turn of the century that now it sounds a little, well, hackneyed. ***(PL)***

FORTHCOMING RELEASES

April 28

MARILYN MANSON Mobscene
INTERPOL Say Hello To The Angels/NYC
AMBERSHADES Clap Clap Clap
GOOD CHARLOTTE Girls And Boys

May 5

THE DANDY WARHOLS
We Used To Be Friends
FEEDER Forget About Tomorrow
STEREOPHONICS Madame Helga

REVIEWED NEXT WEEK:

THE WHITE STRIPES
Seven Nation Army
DMX X Gon' Give It To Ya
KELLY OSBOURNE
Come Dig Me Out
ASIAN DUB FOUNDATION
1000 Mirrors

SINGLES OF THE WEEK

CD £1.99, 12" £2.99

Goldfrapp

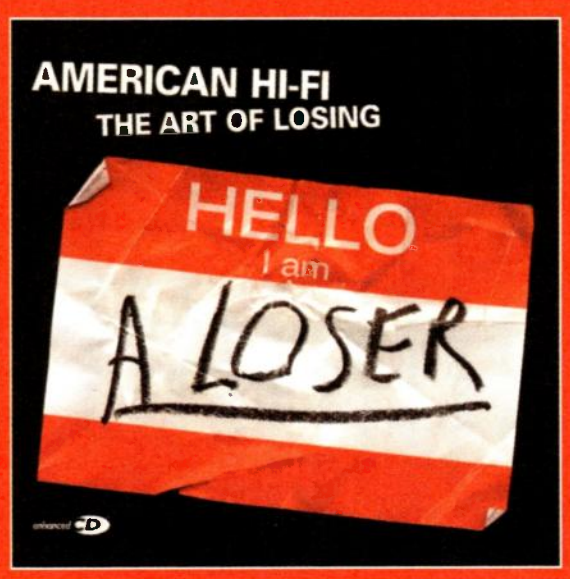
Out 14 April — Train

The first single from Goldfrapps forthcoming album Black Cherry. Train is a blinding slice of twisted, electronic disco. CD1 includes the astonishing video and CD2 features the superb Ewan Pearson remix.

American Hi-Fi

Out Now — The Art Of Losing

This excellent new single from one of rock's finest outfits includes a live version of Flavor Of The Weak and When The Breeders Were Big. DVD features a 'The Making Of' documentary.



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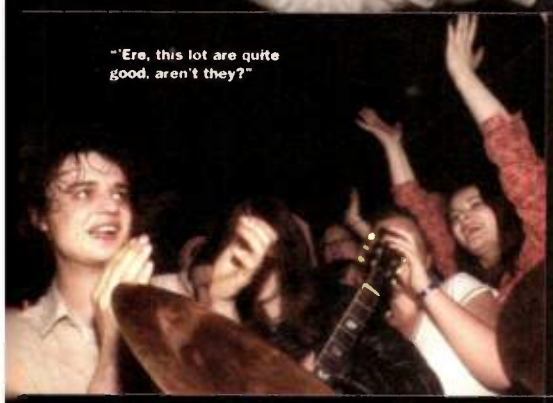
"It's just a stage I'm going through!" Pete Doherty ends up in the front row

Perspire in the disco: the Libs feel the heat



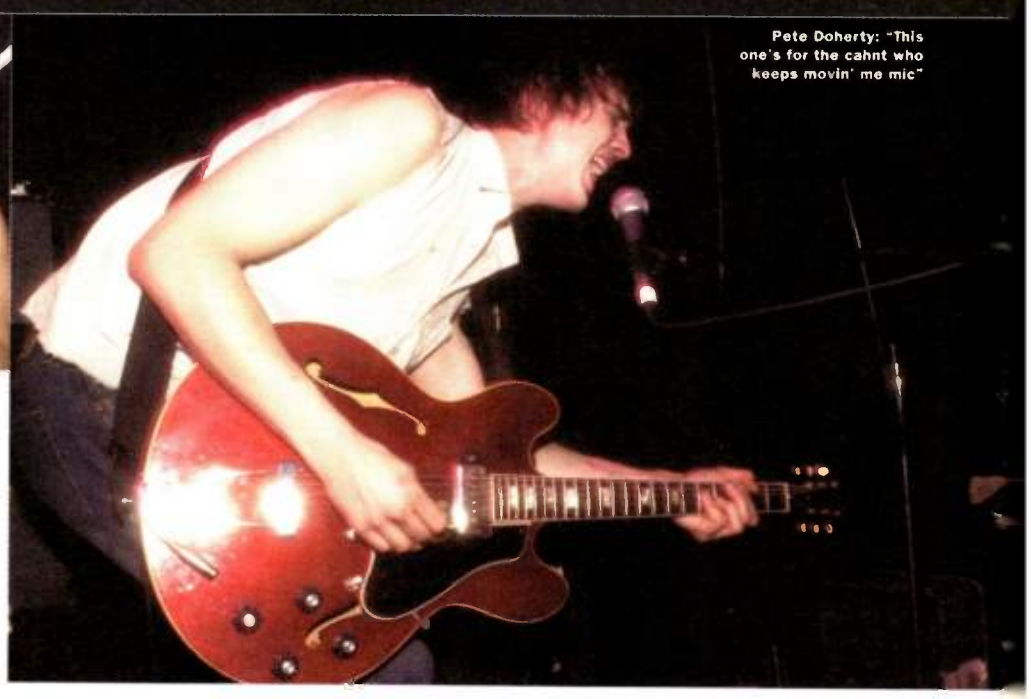
"'Ere, this lot are quite good, aren't they?"

THE LIBERTINES' TWO-NIGHT BENDER

TAP-DANCING, CHAS & DAVE-COVERING, SHIRTLESS LONDON WASTERS GO ON THE RAMPAGE

A tender Libertines moment: watch it Pete, he's got pneumonia

Carl Barât: good job it's not a scratch and sniff *NME* this week, eh readers?



Pete Doherty: "This one's for the cahnt who keeps movin' me mic"

THE LIBERTINES
London Highbury Buffalo Bars/London Camden Barfly @ The Monarch
March 27/28

In a world where most bands' tours are booked a year in advance and sponsored by MegaGlobalCorp, The Libertines' caprice is refreshing. Not for them the big silver bus, army of roadies and selection of exotic cheeses on the rider. The last gig they played was a party at their house which ended with the police being called. Now they've organised two low-key gigs with just a week's notice – one an acoustic set in a north London basement bar, the other a fully amped Friday night turn at Alan McGee's Deathdisco night. It's final proof that, unlike lesser bands, this is a group that genuinely love to play their songs for people, regardless of the size of the crowd or financial incentive.

So Thursday night sees Carl Barât strolling into the Islington pub above the Buffalo Bars, his red and black leather jacket embossed with chip fat and vinegar. Fan Ed Rice follows in a scarlet military jacket, looking like a Libertines Mini-Me. His jacket bears the signatures 'Carlos' and 'Peter'; Ed spent £50 to look like his heroes.

"It's genuine Coldstream Guards," he insists.

"£50?" laughs James from the record label. "The Libertines nicked all theirs."

Downstairs, 150 souls are crammed into a venue the size of the average public toilet. In the corner, drummer Gary Powell is explaining that he'll be playing bongos tonight.

"My hands are going to hurt," he says. "They nearly fucking died in the soundcheck."

After a quick liquorice-paper roll-up, Pete Doherty joins Carl and bassist John Hassall on the stage. Gary shouts from the crowd, "Come on, play something, you fucking bastards." Someone else shouts, bafflingly, "Peter, remember pigshit."

They treat us to pretty much everything. The singles, album tracks, B-sides and a raft of covers. Any decent manager would advise against covering Cockney novelty turn Chas & Dave, but The Libertines have the balls to get away with doing 'Harry Was A Champion' *and* have the audience in raptures. The crowd-pleasing

"It's like meeting The Beatles when they were 18 years old"

continues as Carl tap-dances through 'Dream A Little Dream Of Me' and the band plough through lusty versions of 'Billie Jean' and Donovan's '60s bubblegum classic 'Sunshine Superman'. They follow up by airing Kinks-ified new song 'Arcadia' and close with a ramshackle version of The Coral's 'Dreaming Of You'.

"Best thing since Oasis," insists the 'pigshit' man.

At the bar, Strokes producer Gordon Raphael is beside himself. "I was crying to produce their first single," he says. "It's like meeting The Beatles when they were 18 years old."

The Barfly the next night is similarly rammed. Forsaking bongos and cover versions, this time The Libertines are electric in every sense. During 'Up The Bracket', Pete lurches like a drunk trying to follow an errant microphone stand. The temperature rises. Carl and Gary go topless and the legend 'Calvin Klein' peeks from under Carl's trousers. After some gentle moshing and impromptu backing vocals from stagedivers, more than 30 fans storm the stage at Pete's request. John begins to look uncomfortable: pogoing fans are mere millimetres from his bass.

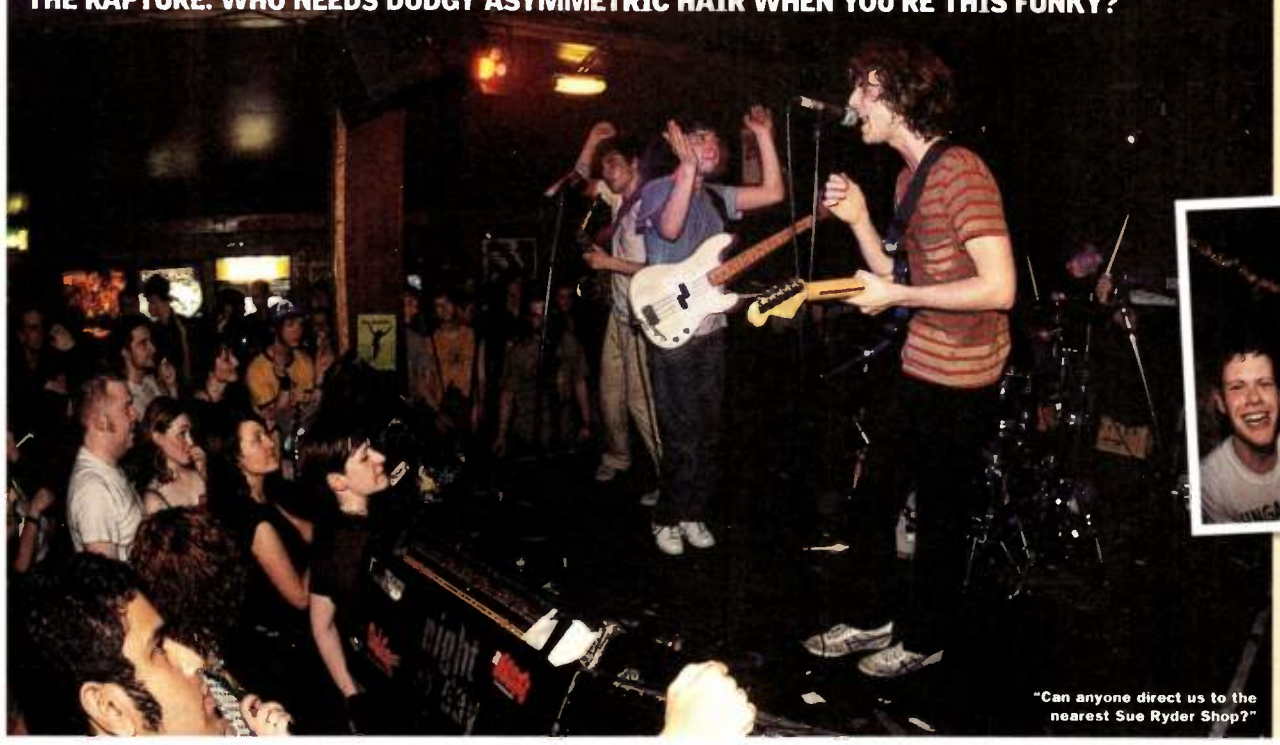
Not that it matters, ultimately. After all, The Libertines *are* their fans. No artifice, no delusions of grandeur. As the audience leaves, John walks home alone along Chalk Farm Road, carrying his bass guitar into the night.

James Snodgrass

PHOTOGRAPHY: ROGER SARGENT

RHYTHM BANDITS

THE RAPTURE: WHO NEEDS DODGY ASYMMETRIC HAIR WHEN YOU'RE THIS FUNKY?



"Can anyone direct us to the nearest Sue Ryder Shop?"

THE RAPTURE
Manchester Night And Day Café April 3

Woah. Hang on. Aren't The Rapture from New York? So where are the cool haircuts, immaculate suits and studied air of disinterest? Surely this must be some sort of mistake. *This* band look like they've been dragged through a charity shop backwards. Still, if The Rapture look and sound like one big mistake, everyone's too busy doing pelvic thrusts to notice.

It won't be long before guitar-rock puritans start rubbishing them as novelty synth throwbacks, but really The Rapture are fighting a rearguard action to disprove the idea that the '80s was a musically shallow decade. And they do it while resisting the temptation to add any stylised electro-androgyny or even a skinny black tie.

Take opener 'Olio' – a deranged cut'n'paste anthem beamed back from some futurist disco. Or the shameless bleep-fest of 'I Need Your Love', which makes Fischerspooner sound like Atomic Kitten. The fact that they share their name with one of Blondie's most celebrated floorfillers is no coincidence, either, as the glitz-groove of the storming 'Sister Saviour' adeptly proves. 'Heaven', meanwhile, nimbly combines a dizzying number of rhythms to create the single most convincing case for reopening the Haçienda since the turn of the millennium.

They may be label-less for now, but that won't last for long. Catch them while they're carefree and unsupervised because The Rapture are the kind of reckless funk nightmare you never want to end.

Hardeep Phull

GRANDADDY
London Shepherds Bush Bush Hall March 27

Broken-hearted Cali fuzzballs return

The beards are back in town. Yes, after a three-year layoff, the heroically hirsute Grandaddy have chosen this invite-only shindig to launch their UK comeback. The anticipation of hearing material from the band's forthcoming 'Sumday' LP has drawn the faithful out, hoping the churning emotional core at the heart of 2000's marvellous 'The Sophtware Slump' is still intact. However, 'Daddy frontman Jason Lytle admits they haven't had enough time to rehearse many new songs, so we're treated to just two. The tease.

As it happens, they're inspired choices. The first single 'Now It's On' careers along on a tune as gloriously upbeat as *Sesame Street*, while 'Yeah Is What We Had' is so heartbreakingly beautiful it'd make a pitbull well up.

So no radical new podium-dancing electroclash direction, then, but when Grandaddy crash through classics like 'AM 180' that's no bad thing. With the follically-enhanced likes of Kings Of Leon in vogue, it's good to have Grandaddy back to ensure things stay *really* hairy.

Alan Woodhouse

MANITOBA
London Oxford Street 100 Club March 25

Paisley-swirled acid freakouts

Those transfixed by the skewed psychedelia of Dan Snaith's recent 'Up In Flames' LP may have been hoping to see human faces behind the sun-warped beats for tonight's first ever full-band show. Unlucky for some, then, when a three-piece band take to the stage dressed in red hooded uniforms and bear masks. This certainly isn't your usual lazy live dance act.

You see, for Manitoba the Summer Of Love never really ended, they just took even *more* acid and got jobs as surgeons trying to dissect The Byrds and feed their organs to The Chemical Brothers. The resulting sound is a cocktail of beat-augmented trip-heavy '60s harmonies of the kind only usually glimpsed by visionaries or Nick Jago on a Saturday night out.

As a live act, they just about pull it off by adding to the laptop fiddling with chunky guitar blasts, melodica solos and stick rattling. It doesn't run smoothly, and the between-song fucking around makes Badly Drawn Boy look like a model of efficiency. But with this much flowery fun up for grabs the only sensible choice is to turn on, tune in, and enjoy Manitoba's sensory massage.

Tim Jonze

STELLASTARR*
New York Knitting Factory March 27

Infectious, artful boy/girl pop

1ST NME REVIEW

For the last year, Stellastarr*'s somewhat awkward name was something only seen at the bottom of bills for free shows around New York, while other – often less worthy – bands seized the headlines. If there was a buzz, it was at a frequency audible only to canines. Their patience, however, has paid off, as well as the practice – now Stellastarr* seem to have emerged fully-formed, a dream of a band with nearly every element absolutely perfect.

Handsome singer Shawn Christensen looks like a demented Jack White and sounds like The Cure's Robert Smith. They also have a bass player (Amanda Tannen) so pretty you can forgive the style transgressions of their drummer, who is bald, shirtless and wearing sunglasses. And crucially, in the tradition of so many art school bands before them (their alma mater is Pratt, a New York design college), Stellastarr* are quirkily creative, balancing unpredictably complex song structures with an unerring instinct for pure pop.

The opening salvo of 'Somewhere Across Forever' (*"I'll run away with you/We can build a coal mine"*) speaks volumes – this is a band with wit, imagination, and a knack for hooks. Sometimes their boy-girl vocals are so chirpy and cute the songs wouldn't sound out of place in an '80s John Hughes teen flick, but they're shot through with enough twisted, volatile genius to take them to a completely different level.

It may have taken some time for Stellastarr* to be sighted, but they're destined to go supernova. Watch how brightly they burn.

April Long

THE DONNAS
London King's Cross Scala March 27

Give-a-damn girlrock goodness

"I'm gonna key your Mercedes!" shouts Donna A, (or Brett Anderson as she's known to friends, family and confused Suede fans), and your can bet your skinny-indie-boy ass she means it. Looking like they could beat the crap out of Danny Zuko and spit out the Fonz for seconds, this is where rock gets vicious, grows pigtails and – by god – gets bitchy.

The Donnas' Brett Anderson: "No I won't sing 'Beautiful Loser'!"

The Donnas sing about the good things in life; back seat fumbles, losers who hog all the weed, nicking other girls' boyfriends and getting royally pissed. Jesus, every other song is an advert for a different brand of whisky.

It makes you wonder who these guys are that keep knocking them back. 'All Messed Up' and 'I Don't Care (So There)' are about fellas who don't wanna date The Donnas. But what loser wouldn't want to take The Donnas out? They may not have been the cool girls at school, but look at them now! Don't tell us you wouldn't trade your baggy pants for their skin-tight jeans and glossy, shiny, flicky Pantene locks?

In between very bad Michael Jackson jokes from helium balloon voiced bassist Donna F, we get the best fun party rock since the Beasties told us to fight for our rights. Sure, songs like 'Too Bad About Your Girl' and 'I Didn't Like You Anyway', are harsh. But who wants lame-o 'nice' rock when you can have the soundtrack to a catfight and walk away without a scratch?

Leonie Cooper

HOT NEW TOURS

HOT NEW TOURS
The best-selling shows on the NME Ticketline this week. Call 0870 1 663 663 to reserve yours!

1 Glastonbury
You might not have been able to get tickets, but at least you're only missing Moby. Oh, and Radiohead. Sob.

2 V Festival
The Chills, Foos, Feeder, PJ Harvey, David Gray and Coldplay all confirmed so far.

3 Hot Hot Heat
The *CD:UK*-conquering kings of Canadian new wave continue UK jaunt.

4 Grandaddy
Start growing that Amish chinstrap beard now in preparation for the 'Daddy's June tour.

5 Nick Cave & The Bad Seeds
The lanky dark Lord of Goth returns.

PHOTOGRAPHY: JAMES LOOKER

'Bourne to do it: Kelly, perhaps unaware of her latest haircut's similarity to her dad's in the 'poodle' years

Likely La's: The Bandits

ROCK UP YOUR DAUGHTERS!

RIOT-POP PRINCESS KELLY OSBOURNE WOWS THE TEENAGERS OF MOTOR CITY

KELLY OSBOURNE/ HAR MAR SUPERSTAR
Detroit St Andrew's Hall
March 27

While Kelly Osbourne's done plenty to confuse the American masses, she's made few moves as ballsy as giving over her support slot to Har Mar Superstar. Not that the audience – composed largely of teenage girls and their uncomfortable-looking parents – seem to notice: Har Mar's belly-flashing nu-funk schtick is rendered unintentionally poignant when enacted in front of a sea of uncomprehendingly blank faces.

Still, even if her choice of opener falls a little flat, you have to appreciate Kelly's sense of style. As soon as she bounds onstage and launches into 'Disconnected', she starts bouncing, flailing and showering herself in water, much to the audience's pleasure. The sound may be awful – it drowns out most of the vocals – but this crowd is hardly in a critical mood. They lap up every moment of Ms Osbourne's presence, whether she's pogoing on the spot or leaping across the stage to sing exclusively to the bystanders in the side balcony.

She detours from the setlist twice: slamming into electroclash staple 'Sunglasses At Night' and her self-proclaimed ode to masturbation, 'Too Much Of You'. By this time everyone's amply pepped up and her garage-y number, 'Everything's Alright', even sees Marcie Von Bondie shimmying around unashamedly like a schoolkid in the stalls.

Perhaps it's fitting, then, that Kelly ends with 'Papa Don't Preach' – the mums and dads just don't get it anyway. But we know better.
Ken Taylor

PHOTOGRAPHY: WIRE IMAGE/SANNA CHARLES

THE BANDITS
Newcastle Live Theatre
March 26
Spaghetti Western nu-Scouse charmers

It's like The Coral smoked themselves sober, sat up in their hemp hammocks and yelled, "Eureka, la'!" With one Thrills clone and one bulimic Badly Drawn Boy on guitars, a singer strutting about like a peacock Ian Curtis and what looks dangerously like an American flag draped over the keyboards, The Bandits set sail on a mission to unearth the long lost treasure of Lee Mavers' marbles. They may comprise the relatively sensible wing of Liverpool's swashbuckling pirate rock scene, but a degree of antiquated hatstandery is central to their nu-Scouse charm. So 'How Can You Believe' is a drunken young Pogues, 'Use Your Voice' is a frenzied Mexican showdown and 'On My Way' is The La's marching cheerfully on Baghdad using a B52 as a bucket bong.

Bonkers quotient duly fulfilled, The Bandits doff a big punk cap to the MC5 with a cover of 'Looking At You' and swagger back to Bootle the only psychedelic Scouse loons who a) deserve to live and b) will have a career longer than Sonia's on *Reborn In The USA*. Areeee-ba!
Mark Beaumont

THE PROSAICS
London Shoreditch On The Rocks
March 27
Young men with the weight of the world on their cheekbones

Fresh off the plane from New York, with that city's *Village Voice* mag (who compared them to Warsaw, the pre-Joy Division band, not the pointless Polish city) and tourmates The Rapture on their side, The Prosaics are limbering up to be the New Sound Of New York.

Stylistically at least, the trio are amazing – so natty that they make Interpol look like The Coral after a rummage round their local jumble sale. Singer Andrew Comer and bassist Joshua Zucker are spookily similar: very, very pale and very, very serious, they are both dressed in sharply cut shirts and drainpipe slacks with knife-edge creases. They could be slumming models.

Initially, they're spot-on too, fusing the 'Pol's melodrama with taut Gang Of Four dynamics. But, alas, first date nerves mean that Comer often sings flat, while the songs lack any real character or melody. At the moment, The Prosaics are a moderately gloomy indie band with a serviceable knowledge of the Factory back catalogue and one too many Cure albums. Let's hope that they stop living up to their name soon.
Ian Watson

WINNEBAGO DEAL
Cardiff Clwb Ifor Bach
March 27
Awesome stoner racket. Bassist not included

One of the hairiest, sludgiest and most invigorating primal rock experiences of 2003 is made by two chaps from Oxford. Both called Ben. It doesn't sound too plausible but to hear Winnebago Deal – guitar and drums making enough noise to put most full-sized bands to shame – is to have your perspectives thuggishly realigned.

Nominally stoner rock – the axe raunch of 'Manhunt' recalls desert weed-lovers Fu Manchu – in effect this is the polar opposite of dopehead cliché. Ben Perrier lurches around the stage and bellows bullnecked Americana fantasies with fire in his eyes. The result is songs like 'Harold's Dewlaps', '80s hardcore dragged through a hedge backwards.

Winnebago Deal may be fairly ridiculous from the name on in; when the world's most revered seat of learning is on one's doorstep one shouldn't, strictly, be rasping *"Drink your whiskey all through the night/Get fucked up in a fight"*. But the two Bens understand escapism, something at which they are all-conquering.
Noel Gardner

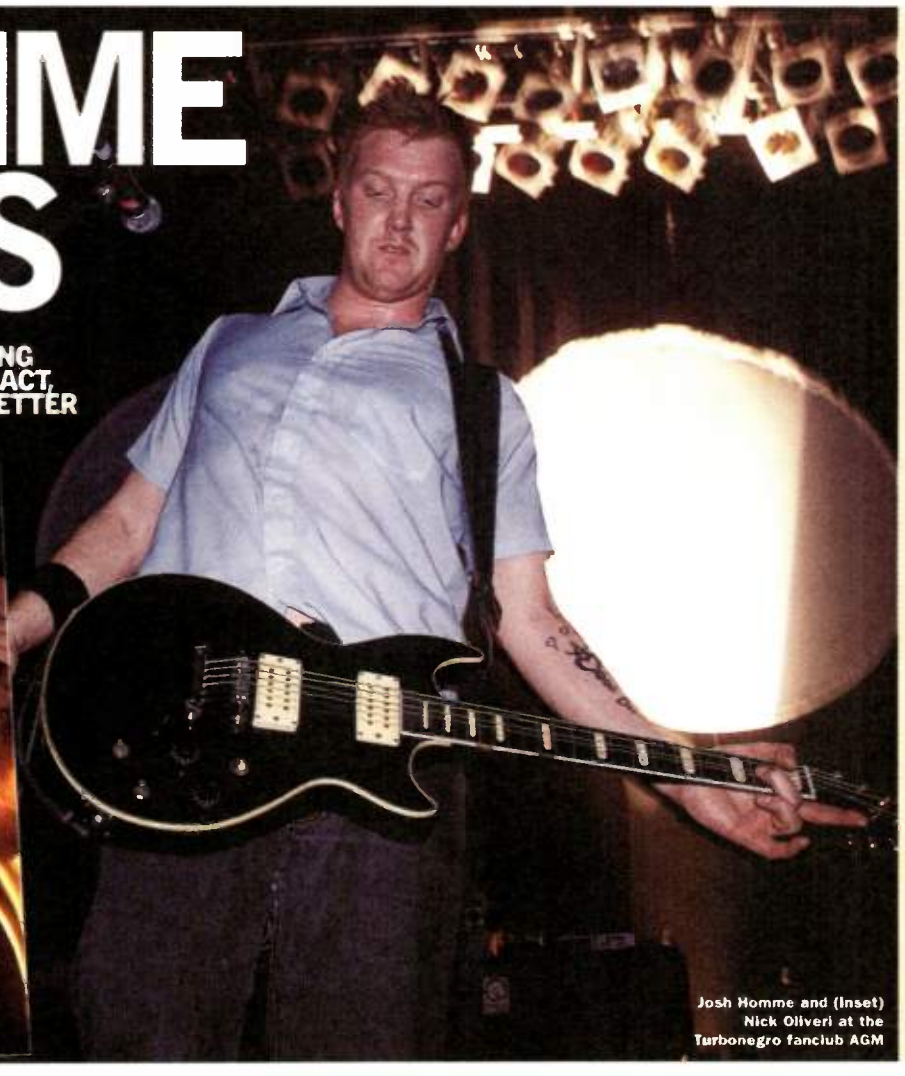
MY WORST GIG

The stars 'fess up about their messiest night out. This week: AFI guitarist Jade Puget

"Around 1987 I went to see *(political hardcore types)* **Millions Of Dead Cops**. By the time the first song kicked off my favourite Discharge T-shirt had been torn off my back and I'd been given a bloody nose. The singer was a left-wing bisexual and started taunting the Nazi skinheads in the crowd. The bouncers did their best to stop them storming the stage but the band still had to keep stopping in-between songs because people were throwing chairs and ashtrays at them. I was lucky to get out without any broken bones."
Tim Jonze

HOMME PLUS

DESPITE CROWD-PLEASING THEATRICS OF SUPPORT ACT, STILL NO-ONE DOES IT BETTER THAN JOSH AND CO



Josh Homme and (Inset) Nick Oliveri at the Turbonegro fanclub AGM

PHOTOGRAPHY: ROGER SARGENT

QUEENS OF THE STONE AGE/ TURBONEGRO
Norfolk, Virginia
Norva Ballroom
March 31

Before the main event, a man in a balaclava. Yes, Nick Oliveri's such a big fan of Norwegian metallers Turbonegro that he's donned a disguise in order to come onstage to introduce them.

"LADEEEZ AND GENULLMEN! THE GREATEST FUCKEN' ROCKUNROLL BAND ON THE PLANET!" he bellows. Is he right? Possibly. Although the recent Great White disaster means that the Turbos' traditional climactic set-closer – a flaming roman candle being shoved into singer Hank Von Helvete's arsehole – has to be abandoned, their stadium-sized uranist metal frippery is still incendiary stuff.

Even Turbonegro have nothing on the headliners, though. Initially demonstrating a subtlety and willingness to play things quiet that belies their live-for-the-moment image, it's only when Mark Lanegan pitches up to lend his oak-smoked tones to a fiendishly dark 'Hanging Tree' that they really hit high gear. Grinding out more than enough titanic psych-metal to put them in the same league as the bands that inspired them, a muscular 'No One Knows' and the crazed Joe Meek metal of 'Another Love Song' still retain more intricacy and imagination than other, lesser groups could ever hope for. It doesn't matter that tonight is not Queens Of The Stone Age at their most. Because this is them at their best.

Pat Long

REVIEWED NEXT WEEK:

The gig of the year already – and it's only April! The White Stripes kick off their UK tour... were you there? What's got 14 legs and pupils the size of golf balls? Yes, join The Warlocks' drug army as they pillage the country. Plus, at last, The Coral's rescheduled *NME* Awards Show...

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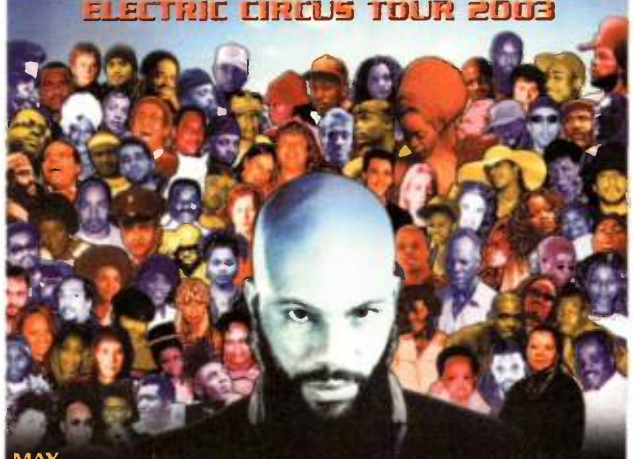

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Album 'FIRE' released June 30th on XL Recordings
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Thu	08	London Scala	020 7403 3331, 020 7734 8932
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Tue	22	CAMBRIDGE BOATRACE	01233 508 533
Wed	23	STOKE SUGARMILL	01782 206 000
Fri	25	BRISTOL LOUISIANNA	0117 929 9008
Sun	27	SOUTHAMPTON JOINERS	023 8022 5612
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9 LIVERPOOL UNIVERSITY 0151 256 5555
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25 BRISTOL CARLING ACADEMY II 0870 771 2000
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Tickets £10adv. except Whitehaven £11, Manchester & London £12 (subject to booking fee)
Brand new album released 7th April 2003. www.buzzcocks.com
Miss Machine debut single 'All American Girl' released April 7th on Shopfitter Recordings.
Moonies New Single 'I would give it all up for your love' out 6 May Distributed by Vital/TIDE
www.themoonies.co.uk www.missmachine.com *Except Brighton

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FRI	30	PETERBOROUGH MET LOUNGE	01733 566 100
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JUNE			
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TUE	03	LEICESTER CHARLOTTE	01382 228 496
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MON	09	LEEDS COCKPIT	0113 245 5570

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	Box Office 0870 771 2000		Box Office 0870 771 2000
FRI 9 MAY	MANCHESTER UNIVERSITY	THUR 15 MAY	LONDON SHEPHERD'S BUSH EMPIRE
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Sun	04	GLASGOW QMU 0870 169 0100	Fri	09	LONDON BRIXTON ACADEMY 8pm - 2am 0870 771 2000, 020 7287 0932 020 7734 8932, 020 7403 3331
Mon	05	LEEDS METROPOLITAN UNIVERSITY 0113 244 4600			
Wed	07	BRIGHTON CONCORDE 2 01273 772 770	Sun	11	BRISTOL ACADEMY 0870 771 2000

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* Except Brighton. Exchange ticket at point of purchase

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(Smog)

plus guests

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Sun	04	Glasgow Cottier 0870 903 3444	
Mon	05	Edinburgh Venue 0870 903 3444	
Tue	06	Liverpool Academy 2 0151 256 5555	
Wed	07	London Union Chapel 020 7287 0932, 020 7734 8932, 020 7403 3331	
Thu	08	Colchester Arts Centre 01206 500 900	
Sat	10	Manchester Academy 2 0161 832 1111	
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01 May	OXFORD ZODIAC	01865 420 042
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03 May	DUBLIN Heineken Green Energy Festival - Whelans	
05 May	EDINBURGH VENUE	0161 832 1111
06 May	LEEDS COCKPIT	0113 245 5670
07 May	BIRMINGHAM ACADEMY 2	0870 771 2000
22 May	SOLD OUT LONDON ELECTRIC BALLROOM	

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plus guests **CLEARLAKE**

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Wednesday 23rd April
Manchester University
0161 832 1111

Thursday 17th April
Wolverhampton Wulfrun Hall
01902 552 121

Thursday 24th April
Bristol Anson Rooms
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plus guests

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MEW (18TH - 23RD MAY)

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Mon	28th	Wrexham Central Station NME Show		01978 264 940
Tues	29th	London Astoria with support from I AM KLOOT, AEROGRAMME, THE FUTUREHEADS		Sold Out
May				
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Mon	5th	Cardiff MS1		02920 301000
Tue	6th	Brighton Concorde 2		01273 772770
Wed	7th	Cambridge Junction		01223 511511
Thu	8th	Newcastle Northumbria University		0191 261 2606
Sat	10th	Liverpool Academy		0151 256 5555
Sun	11th	Leeds Metropolitan University		0113 244 4600
Mon	12th	Aberdeen Forum		0870 169 0100
Tue	13th	Glasgow QMU		0870 169 0100
Thu	15th	Manchester University		0161 832 1111
Fri	16th	Sheffield Leadmill		0845 300 4050
Sat	17th	Wolverhampton Wulfrun Hall		01902 552 121
Sun	18th	Nottingham Rock City		0115 958 8484
Wed	21st	Portsmouth Wedgewood Rooms		023 9286 3911
Thu	22nd	Norwich Waterfront		01603 508 050
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+LOMAX

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French Kicks new album ONE TIME BELLS out 5th May on Cooking Vinyl
Caesars album 39 MINUTES OF BLISS (IN AN OTHERWISE MEANINGLESS WORLD) released 21st April on Virgin Records
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15th May
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MIKKA BOMB
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FORCIS £5

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LIVE GIG GUIDE

From Wednesday April 9 to Tuesday April 15

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 9

ABERDEEN The Bluetones/MASS Lava 01224 648000
BIRMINGHAM Capdown Academy 2 0121 262 3000
BRIGHTON Hang Up Albert 01273 730499
Zealot/Showdown/Charlie Brown Pavilion Theatre 01273 700747
BRISTOL American Hi-Fi Fleece & Firkin 0117 945 0996
Glasgow/Dredg Academy 0870 771 2000
Hale Louisiana 0117 926 5978
Necrophagia/Labrat Bierkeller 0117 926 8514
CORK Mull Historical Society Half Moon Theatre 00 35321 427 2680
DERBY All About Eve Old Institute 01332 381770
DUNDEE Placebo/The Eighties Matchbox B-Line Disaster Caird Hall 01382 434941
EXETER NLF3 Trio Cavern Club 01392 495370
GLASGOW Holxm Clones/Aidan Smith/King Creosote 13th Note Cafe 0141 553 1638
Inlle/Elvise QMU 0141 339 9784
Massive Attack Academy 0870 771 2000
Meloseca Barfly 0870 907 0999
The Star Spangles King Tut's Wah Wah Hut 0141 221 5279
HULL Wheatus/Uncle Brian Adelphi 01482 348216
LEICESTER The Warlocks Charlotte 0116 255 3956
LIVERPOOL Brendan Benson/Drew/Mankato Stanley Theatre 0151 709 9108
Hope Of The States Barfly @ Masque 0151 707 6171
LONDON Captain Highbury Corner Upstairs At The Garage N5 020 7607 1818
Cheerleader/I Own Kings/Karl Tee Kate Kentish Town Bull & Gate NW5 020 7485 5358
The Client/Vic Twenty Holborn London School Of Economics WC2 020 7955 7136
EL-P/MURS Malet Street ULU WC1 020 7664 2000
Garlic Oxford Street 100 Club W1 020 7636 0933
The Kitse/Fucking Beautiful/My Symptome Shoreditch On The Rocks E2 020 7278 1074
Killswitch Engage/Poison The Well Charing Cross Road Mean Fiddler WC2 020 7434 0403
Leader/Neon Layer Drive/The Trust Camden Underworld NW1 020 7482 1932
Munkster/Johnny Panic/Hanky Park Tottenham Court Rd Metro W1 020 7437 0964
Rooney/Harbingers/Ambulance Ltd Camden Barfly @ The Monarch NW1 0870 907 0999
Skibal/Biofeld/The Faculty King's Cross Water Rats WC1 020 7436 7211
Stag/Dawn Parade/Neon Karma Camden Dublin Castle NW1 020 7485 1773
Tektek Tottenham Court Road Ghetto W1 020 7287 3726
MANCHESTER Clutch/Spiritual Beggars/Dezer University, Hop And Grape 0161 275 2930
Paul McCartney MEN Arena 0161 930 8000
MANSFIELD Dust Byte/My Deaf Audio Town Mill 01623 632451
MILTON KEYNES Farse/Schism Woughton Centre, Pitz 01908 660392
NEWCASTLE Public Enemy University Of Northumbria 0191 232 6002
NORTHAMPTON The Bandits/The Cornerstones Soundhaus 01604 250898
NORWICH One Minute Silence/Foxy Waterfront 01603 632717
The Rapture/Fat Truckers/KaitO UK Arts Centre 01603 660352
NOTTINGHAM Sarah Doughar/Aqute Couch Rescue Rooms 0115 958 8484
SOUTHAMPTON Burning Brides/Winnebago Deal/Swearing At Motorists Joiners 023 8022 5612
SOUTHEND Venus Hum Chinnery's 01702 460440
STOKE RX Bandits Talbot 01782 845507
WOLVERHAMPTON Jesse James Little Civic 01902 552121
YORK Red Shift/Artisan Fibbers 01904 651250

THURSDAY 10

BATH Burning Brides/Winnebago Deal/Swearing At Motorists Moles 01225 404445
BIRMINGHAM Angry Dolphin/Dumb Saint Edwards No 8 0121 643 5835
BRISTOL Nalo Louisiana 0117 926 5978
Jesse James/Howard's Alias Station 0117 940 5626
BURY ST EDMUNDS We Start Fires Prior Inn 01284 748941
CARDIFF The Says Barfly 029 2066 7658
Mavis Clwb Ifor Bach 029 2023 2199
COVENTRY Lucky 7 Colosseum 024 7655 4473
DUBLIN Henry Rollins (spoken word show) Vicar Street 00 3531 609 7788
GLASGOW Dream Powder/Viva Stereo Barfly 0870 907 0999
Stickman/Crysoul/Spleen King Tut's Wah Wah Hut 0141 221 5279
The White Stripes/The Go/Whirlwind Heat Academy 0870 771 2000
LIVERPOOL B Movie Heroes/Cadium Masque 0151 708 8708
Placebo/The Eighties Matchbox B-Line Disaster University, Mountford Hall 0151 256 5555
The Hellacopters/The Peepshows Academy 2 0121 262 3000
BRIGHTON Killswitch Engage/Poison The Well Concorde 2 01273 207241
BRISTOL Nalo Louisiana 0117 926 5978
Jesse James/Howard's Alias Station 0117 940 5626
BURY ST EDMUNDS We Start Fires Prior Inn 01284 748941
CARDIFF The Says Barfly 029 2066 7658
Mavis Clwb Ifor Bach 029 2023 2199
COVENTRY Lucky 7 Colosseum 024 7655 4473
DUBLIN Henry Rollins (spoken word show) Vicar Street 00 3531 609 7788
GLASGOW Dream Powder/Viva Stereo Barfly 0870 907 0999
Stickman/Crysoul/Spleen King Tut's Wah Wah Hut 0141 221 5279
The White Stripes/The Go/Whirlwind Heat Academy 0870 771 2000
LIVERPOOL B Movie Heroes/Cadium Masque 0151 708 8708
Placebo/The Eighties Matchbox B-Line Disaster University, Mountford Hall 0151 256 5555

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PICK OF THE WEEK

THE CORAL

Cosmic Scousers The Coral embark on their rescheduled tour, which includes an *NME* Awards Show. The band have completed their second album and it's tentatively scheduled for release on July 21 to coincide with festival appearances. Their new material is as eclectic, surreal and schizophrenic as ever, but also displays a more mature feel and a deeper sound. Plenty of new tracks will be aired on these dates and they'll be joined by Dylan-esque labelmates, The Basement. Catch the kings of shuffle rock at the London WC2 Astoria *NME* Awards Show with Rooney (April 10), Portsmouth Pyramids Centre (11) and Cardiff University (12).

LONDON Axiomboy/Zodiaforzebra/Cain's Mark Highbury Corner Upstairs At The Garage N5 020 7607 1818
Brendan Benson/Drew/Mankato Malet Street ULU WC1 020 7664 2000
Brand Violet/Talkshow/Atlas Kentish Town Bull & Gate NW5 020 7485 5358
Beatcraft/Dolls House/Infuze Islington Hope'n'Anchor N1 020 7378 6095
Clutch/Spiritual Beggars/Dezer/Spiritu Charing Cross Road Mean Fiddler WC2 020 7434 0403
Control Of Reason/Metro Riots Putney Half Moon SW15 020 8780 9383
The Coral/The Basement/Rooney (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
Hanged Up/NLF3 Trio Aldgate East Spitz E1 020 7392 9032
Kosheen/Dirty Vegas/Mint Royale Kentish Town Forum NW5 020 7344 0044
The Measures/Moe Elsley Tottenham Court Road Metro Club W1 020 7437 0964
Mellowdrone Chalk Farm Enterprise NW3 020 7485 2659
Mikro/Spektrum Notting Hill Arts Club W11 020 7460 4459
Necrophagia/Exmortem/Labrat Camden Underworld NW1 020 7482 1932
The Rapture/The Loves King's Cross Scala N1 020 7833 2022
The Revs/The Primms Camden Barfly @ The Monarch NW1 0870 907 0999
RX Bandits/Red Lights Flash King's Cross Water Rats WC1 020 7436 7211
UK Subs/The Ulcers Hackney Lord Cecil E5 020 8985 3839
Laura Veirs Farringdon Betsey Trotwood EC1 020 7253 4285
MANCHESTER Capdown University, MDH 0161 275 2930
Inlle/Elvise Academy 0161 275 2930
Kava Kava Band On The Wall 0161 832 6625
Paul McCartney MEN Arena 0161 930 8000
Supercell Night And Day Café 0161 236 1822
MANSFIELD Wheatus/Uncle Brian Town Mill 01623 632451
MOTHERWELL Dust Byte/My Deaf Audio Starka Bar 01698 276644
NEWCASTLE Gravity Switch/Super Massive Object/Electta Dawn Cluny 0191 230 4475
NORTHAMPTON Hope Of The States Soundhaus 01604 250898
LA Guns Roadmender Centre 01604 604222
NOTTINGHAM Aqualung/Grand Drive Rescue Rooms 0115 958 8484
OXFORD The Bandits/The Young Knives Downstairs At The Zodiac 01865 420042
SHEFFIELD The Invisibles/Last Hour Casbah 0114 275 6077
The Warlocks/Fat Truckers University 0114 222 8777
SOUTHAMPTON Mellafone Joiners 023 8022 5612
STOCKTON Holxm Clones/Aidan Smith/King Creosote Georgian Theatre 01642 674115
STOKE Venus Hum Void 0870 534 4444
WREXHAM Buzzcocks NEWI, William Aston Hall 01978 292015

FRIDAY 11

ALCESTER No Comply/Howard's Alias Greig Hall 01789 400073
BELFAST Public Enemy Mandela Hall 028 9032 4803
BIRMINGHAM Jet Johnson/Grover Moseley Jug Of Ale 0121 449 1082
BLACKBURN A Certain Ratio/The Invisibles North Bar 01254 682670
BRADFORD Meloseca 1 In 12 Club 01274 734160
BRIGHTON Lo-Fidelity Allstars Concorde 2 01273 207241
Rock Of Travolta Freebutt 01273 603974
BRISTOL Hope Of The States Louisiana 0117 926 5978
BRIXHAM John Otway/Gold Blade/The Vibrators/Eddie & The Hotrods Wall Park Holiday Centre 0870 604 5626
BURY Silent Partners Met Arts Centre 0161 761 2216
CAMBER SANDS Amen/Killswitch Engage/Burning Brides/The Icarus Line/The Hellacopters/The Peepshows Camber Sands Holiday Centre 0115 912 9000
COLCHESTER Ian McCulloch Arts Centre 01206 500900
DUBLIN Clutch/Spiritual Beggars Whelans 00 3531 475 9372
Lifehouse Ambassador Theatre 00 3531 456 9569
EDINBURGH The Saw Doctors Liquid Rooms 0131 225 2564
GLASGOW Astrid/Seedgrass King Tut's Wah Wah Hut 0141 221 5279
Glasgow/Dredg Barrowlands 0141 552 4601
Primal Scream Garage 0141 332 1120
Recliner/JT Mouse/How To Swim Barfly 0870 907 0999
Henry Rollins (spoken word show) Pavilion Theatre 0141 332 1846
MANLEY Capdown Sugarmill 01782 214991
MARLOW Red Lights Flash/Five Knuckle/Dwarf Antidote Square 01279 305000
HARTLEPOOL Super Massive Object Studio 01429 424440
HUDDERSFIELD Farse/Schism Abrahams 01484 542967
HULL They Came From The Stars, I Saw Them Adelphi 01482 348216
LEEDS Buzzcocks Cockpit 0113 244 3446
LIVERPOOL Bo Weevil/Aeroplanes/The Clear/King Of Woolworths Barfly @ Masque 0151 707 6171
LONDON A1 People/Coco Electrik/The Far Cries Farringdon Betsey Trotwood EC1 020 7253 4285
All About Eve Charing Cross Road Mean Fiddler WC2 020 7434 0403
Aqualung/Grand Drive Shepherds Bush Empire W12 0870 771 2000
Curvy Nature/Money Camden Barfly @ The Monarch NW1 0870 907 0999
Luxembourg/Culture Industries King's Cross Water Rats WC1 020 7436 7211
Maple Cross/Uncle Phil Highbury Corner Garage N5 020 7607 1818
Polanski/Rhodes/Monochrome Camden Dublin Castle NW1 020 7485 1773
Pungent Stench/Gororotted/Madman Is Absolute Camden Underworld NW1 020 7482 1932
Taxiride Charing Cross Road Borderline WC2 020 7734 2095
Laura Veirs Covent Garden Rough Trade Shop WC2 020 7240 0105
Vermont Aldgate East Spitz E1 020 7392 9032
The White Stripes/The Go/Whirlwind Heat Brixton Academy SW9 0870 771 2000
MANCHESTER Bone-Box/Desolation Angels Night And Day Café 0161 236 1822
Massive Attack Apollo 0870 401 8000
Placebo/The Eighties Matchbox B-Line Disaster/Little Hell Academy 0161 275 2930
MIDDLESBROUGH American Hi-Fi Town Hall 01642 242561
NEWCASTLE Holxm Clones/Aidan Smith/King Creosote Opera House 0191 232 0899
NORWICH The Nextrines Arts Centre 01603 660352
NOTTINGHAM Glass Onion/The Hideaways/Kingsize Operator Junktion 7 0115 970 4662
Kava Kava Forest Tavern, Maze 0115 947 5650
OXFORD Smilex/Lapsus Linguae/Antihero Wheatsheaf 01865 721156
PORTSMOUTH The Coral/The Basement Pyramids Centre 023 9235 8608
SCUNTHORPE Wheatus/Uncle Brian Baths Hall 01724 842332
SHEFFIELD Sommerset/Phinius Gage Corporation 0114 276 0262
STOCKTON Dust Byte/My Deaf Audio Georgian Theatre 01642 674115
STOURBRIDGE LA Guns/Enuff Z'Nuff Rock Café 2000 01384 390918
TUNBRIDGE WELLS The Bandits/The Cornerstones Forum 01892 530411
ULLAPOOL The Bluetones/MASS Seaforth Inn 01854 612122
WOLVERHAMPTON One Minute Silence/Foxy Wulfrun Hall 01902 552121
YORK The Warlocks Fibbers 01904 651250

SATURDAY 12

BATH The Bandits/The Cornerstones/Oar Moles 01225 404445
BIRMINGHAM Eastfield Edwards No 8 0121 643 5835
Meloseca Academy 2 0121 262 3000
BRIGHTON Aqualung/Grand Drive Gardner Arts Centre 01273 685861
Morgan's Puff Adder/Dropped At Birth Freebutt 01273 603974
BRISTOL Big Joan/Chikinki Louisiana 0117 926 5978
BRIXHAM The Damned/Penetration/Chelsea/The Groundhogs/TV Smith Wall Park Holiday Centre 0870 604 5626
CAMBER SANDS Glasgow/Hell Is For Heroes/Downset/Give Up The Ghost/Capdown/Funeral For A Friend/Clutch/Minus/The Revs Camber Sands Holiday Centre 0115 912 9000
CAMBRIDGE RX Bandits Boat Race 01223 508533
CARDIFF The Coral/The Basement University 029 2023 0130
Econoline Oz Bar 029 2066 8008
DUBLIN The Hellacopters/The Peepshows Temple Bar Music Centre 00 3531 670 9202
Paradise Lost Whelans 00 3531 475 9372
Public Enemy/Fallacy Vicar Street 00 3531 609 7788
EXETER Eat Static Phoenix 01392 667080
GLASGOW American Hi-Fi King Tut's Wah Wah Hut 0141 221 5279
Mystery Juice/Little Hell/A Close Last Barfly 0870 907 0999
INVERNESS The Bluetones/MASS Raigmore 01463 221546
LEEDS XcanamX/The Horror Packhorse 0113 245 3980
LEIGHTON BUZZARD Peter Brunnell Wheatsheaf 01525 374611
LIVERPOOL Circus Barfly @ Masque 0151 707 6171
LONDON Candyheads/SAL/Rat Daddy Hackney Ocean 2 E8 020 7314 2800
The Cedar Room/Southpaw/Bronx Cheer Islington Hope'n'Anchor N1 020 7378 6095
Company Diesel Royal Oak Cherry Jam W2 020 7727 9950
Eskies/Joe Public Notting Hill Arts Club W11 020 7460 4459
Electrelane Aldgate East 93 Feet East E1 020 7247 6095
The Icarus Line Camden Underworld NW1 020 7482 1932
Inlle/Elvise Charing Cross Road Astoria WC2 020 7434 0403
Jesse James/Adequate 7/Shootin' Goon Highbury Corner Garage N5 020 7607 1818
Kiang/Miss Pain Highbury Corner Upstairs At The Garage N5 020 7607 1818
Paradox/Reagan/The Hoovers/Lo-Fuzz Kentish Town Bull & Gate NW5 020 7485 5358
The Shock/The Gems/First Born Camden Dublin Castle NW1 020 7485 1773
Vic Twenty/Um Highbury Corner Buffalo Bar N1 020 7359 6191
The White Stripes/The Go/Whirlwind Heat Brixton Academy SW9 0870 771 2000
MANCHESTER Lifehouse Academy 0161 275 2930
Massive Attack Apollo 0870 401 8000
Henry Rollins (Spoken word) Opera House 0161 242 2509
The Warlocks University, Hop And Grape 0161 275 2930
NEWPORT Disraeli Gears TJ's 01633 216608
NORWICH John Otway Arts Centre 01603 660352
NOTTINGHAM Ackercocke Old Angel 0115 950 2303
Million Dead Junktion 7 0115 970 4662
One Minute Silence/Foxy Rock City 0115 941 2544
OXFORD Farse/Schism Zodiac 01865 420042
SHEFFIELD Buzzcocks Leadmill 0114 221 2828
TUNBRIDGE WELLS Gold Blade/One Above Nothing Forum 01892 530411

MGD GENUINE DRAFT

WHITEHAVEN **Dust Byte/My Deaf Audio** Civic Hall 01946 852821
WORCESTER **Kava Kava** Marr's Bar 01905 613336
WREXHAM **Wheatus/Uncle Brian** NEWI, William Aston Hall 01978 292015
YORK **Amsterdam/Johnson House** Fibbers 01904 651250

SUNDAY 13

ABERDEEN **Buzzcocks** Lemon Tree 01224 642230
Public Enemy Music Hall 01224 641122
BELFAST **Clutch/Throat** Limelight 028 9032 5842
BIRMINGHAM **American Hi-Fi** Academy 2 0121 262 3000
Paul McCartney NIA 0121 780 4133
BRIGHTON **The Ordinary Boys** Pressure Point 01273 702333
Radio 4/Out Hud/The Rogers Sisters Concorde 2 01273 207241
BRISTOL **The Rapture/The Loves** Fleece & Firkin 0117 945 0996
BRIXHAM **The Dead Kennedys/Menace/UK Subs** Wall Park Holiday Centre 0870 604 5626
CAMBER SANDS **InMe** Camber Sands Holiday Centre 0115 912 9000
CAMBRIDGE **Aqualung/Grand Drive** Junction 01223 511511
CARDIFF **Foxy** Barfly 029 2066 7658
H'e Jo & Danny Chapter Arts Centre 029 2031 1050
Maple Cross/Uncle Phil/The Mooks Clwb Ifor Bach 029 2023 2199
GLASGOW **Ackercocke** King Tut's Wah Wah Hut 0141 221 5279
The Bluetones/MASS Garage 0141 332 1120
Dust Byte/My Deaf Audio Strawberry Fields 0141 221 5911
Lifehouse QMU 0141 339 9784
LEEDS **Shadows Fall** Joseph's Well 0113 203 1861
The Warlocks Rocket 0113 244 3446
LEICESTER **Venus Hum** Charlotte 0116 255 3956
LIVERPOOL **The Lockdown Project/Melaleuca** Barfly @ Masque 0151 707 6171
LONDON **The Bays** Camden Jazz Café NW1 020 7916 6060
Black Lily Old Street Cargo EC2 020 7613 7731
Colonel Mustard/Blast Camden Dublin Castle NW1 020 7485 1773
Haswell/Amy Walker Islington Hope'n'Anchor N1 020 7378 6095
Karate/Fog Camden Dingwalls NW1 020 7267 1577
The Mars Volta/Radio Vago/Subtitle Charing Cross Road Mean Fiddler WC2 020 7434 0403
Mesh 29/David Schweitzer/Marlins Charing Cross Road Borderline WC2 020 7734 2095
Pitchblend/Cyrus/Inertia Rise Camden Barfly @ The Monarch NW1 0870 907 0999
Henry Rollins (spoken word show) Tottenham Court Road Dominion WC1 020 7656 1888
Watts/Tiger Moth/Sleepflower Kentish Town Bull & Gate NW5 020 7485 5358
MANCHESTER **Downset** Bierkeller 0161 236 1807
Glassjaw/Dredg Academy 0161 275 2930
The Hellacopters/The Peepshows University, Hop And Grape 0161 275 2930
Hokum Clones/Aidan Smith/King Creosote Matt & Phred's 0161 273 5200
Massive Attack Apollo 0870 401 8000
Ooberman Ashton Under Lyne, Witchwood 0161 344 0321
MIDDLESBROUGH **Sommerset/Phinius Gage** Cornerhouse 01642 253053
NOTTINGHAM **Placebo/The Eighties Matchbox B-Line Disaster** Rock City 0115 941 2544
OXFORD **One Minute Silence** Zodiac 01865 420042
PETERBOROUGH **Farse/Schism** Park 01733 310383
PORTSMOUTH **RX Bandits** Wedgewood Rooms 023 9286 3911
SHEFFIELD **King Palooka/Drinker** Boardwalk 0114 279 9090
STOKE **Red Lights Flash/Glasseater** Talbot 01782 845507
YORK **Bazooka Joe/Duck Sick/RSJ** Fibbers 01904 651250

MONDAY 14

BIRMINGHAM **Maple Cross/Uncle Phil** Flapper & Firkin 0121 236 2421
Paul McCartney NIA 0121 780 4133
Placebo/The Eighties Matchbox B-Line Disaster Academy 0121 262 3000
BRIGHTON **Chimp/County Of Analogue** Concorde 2 01273 207241
BRISTOL **Radio 4/Out Hud/The Rogers Sisters** Louisiana 0117 926 5978
CAMBRIDGE **Capdown** Junction 01223 511511
COLCHESTER **The Revs** Soundhouse 01206 562453
GLASGOW **Public Enemy/Fallacy** Academy 0870 771 2000
Zico/Twofirehorb/Wade King Tut's Wah Wah Hut 0141 221 5279
GUISBOROUGH **This Ain't Vegas/My Favourite Co-Pilot** Courtyard 01287 635453
HANLEY **The Basement** Sugarmill 01782 214991
LEEDS **The Hellacopters/The Peepshows** Cockpit 0113 244 3446
David Mead New Roscoe 0113 246 0778
Red Lights Flash Royal Park 0113 275 7494
LIVERPOOL **Further/Winnebago Deal** Barfly @ Masque 0151 707 6171
Hokum Clones/Aidan Smith/King Creosote Magnet 0151 709 6969
LONDON **Beyond Reasonable Doubt/Southside Down** Kingston Peel 020 8546 3516
The Blacklines/Before I Die Croydon Cartoon 020 8239 1616
The Cornerstones King's Cross Water Rats WC1 020 7436 7211
Dripfeed/Salinas/Sonara Kentish Town Bull & Gate NW5 020 7485 5358
Electrelane Trafalgar Square ICA SW1 020 7930 3647
Jackson/Beetroot Covent Garden Spot WC2 020 7379 5900
Minus Camden Barfly @ The Monarch NW1 0870 907 0999
Nashville Pussy Highbury Corner Garage N5 020 7607 1818
Radio Vago/Pennance Soiree/Josephine Tottenham Court Rd Metro W1 020 7437 0964
Transelement/Lender Charing Cross Road Borderline WC2 020 7734 2095
Widescreen/Orator/Strobe 45 Camden Dublin Castle NW1 020 7485 1773
MANCHESTER **Cardinals/Flawed** Night And Day Café 0161 236 1822
Coldplay/Feeder/Ian McCulloch Evening News Arena 0161 930 8000
Funeral For A Friend/Instruction Roadhouse 0161 228 1789
NEWCASTLE **Because We Can** Trillians 0191 232 1619
NORTHAMPTON **InMe/Elvias** Roadmender Centre 01604 604222
Venus Hum Soundhaus 01604 250898
NORWICH **Farse/Schism** Arts Centre 01603 660352
NOTTINGHAM **Downset** Rock City 0115 941 2544
The Lockdown Project/Melaleuca Social 0115 950 5078
OXFORD **Shadows Fall/Near Life Experience** Downstairs At The Zodiac 01865 420042
PETERBOROUGH **RX Bandits/Neon** Met Lounge 01733 566100
PORTSMOUTH **The Rapture/Fat Truckers** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **The Bandits** Joiners 023 8022 5612
WOLVERHAMPTON **Glassjaw/Dredg** Wulfrun Hall 01902 552121

TUESDAY 15

BIRMINGHAM **The Dead Kennedys** Academy 2 0121 262 3000
BRIGHTON **Electrelase/Scout Niblett** Freebutt 01273 603974
Hokum Clones/King Creosote/Aidan Smith Hanbury Ballroom 01273 605789
The Warlocks/The Mutts/The Ordinary Boys (*NME* Bring It On Night) Concorde 2 01273 207241
BRISTOL **The Hellacopters/The Peepshows** Fleece & Firkin 0117 945 0996
The Lockdown Project/Melaleuca Academy 0870 771 2000
Placebo/The Eighties Matchbox B-Line Disaster/Little Hell Colston Hall 0117 922 3683
CARDIFF **B Movie Heroes/Clipper/Delisium** Barfly 029 2066 7658
CREWE **Lender/Snatch/Jonestown/Fuse** Limelight 01270 251929
DERBY **The Bandits/The Cornerstones** Victoria Inn 01332 740091
DUBLIN **Radio 4/Out Hud/The Rogers Sisters** Whelans 00 3531 475 9372
EXETER **The Revs** Phoenix 01392 667080
GLASGOW **Buzzcocks** Garage 0141 332 1120
Love/Hate Cathouse 0141 248 6606
HANLEY **Funeral For A Friend/Instruction** Sugarmill 01782 214991
HULL **Farse/Schism** Adelphi 01482 348216
LEICESTER **The Basement** Charlotte 0116 255 3956
LONDON **209/Flict/Project Abner** Tottenham Court Road Metro Club W1 020 7437 0964
The Buff Medways Tufnell Park Boston Arms N19 020 7272 8153
Discordinated Highbury Corner Upstairs At The Garage N5 020 7607 1818
Four Tet/Icarus/Lomax/Wrigley King's Cross Scala N1 020 7833 2022
Fraid/Miss Jersey/Starseed/Bleached Kentish Town Bull & Gate NW5 020 7485 5358
Glassjaw/Dredg Charing Cross Road Astoria WC2 020 7434 0403
King Of Woolworths Trafalgar Square ICA SW1 020 7930 3647
Lifehouse Shepherds Bush Empire W12 0870 771 2000
The Players Camden Jazz Café NW1 020 7916 6060
RX Bandits Kingston Peel 020 8546 3516
Chris Smither Charing Cross Road Borderline WC2 020 7734 2095
Stand Aside Islington Hope'n'Anchor N1 020 7378 6095
MANCHESTER **Oceansize** Roadhouse 0161 228 1789
This Ain't Vegas/Seiah Old Nag's Head 0161 832 4315
MIDDLESBROUGH **The Bluetones/MASS** Cornerhouse 01642 253053
NEWCASTLE **Aqualung/Grand Drive** University Of Northumbria 0191 232 6002
NORTHAMPTON **Capdown** Roadmender Centre 01604 604222
NORWICH **Venus Hum** Arts Centre 01603 660352
PLYMOUTH **Minus** Cooperage 01752 229275
SHEFFIELD **Dust Byte/My Deaf Audio** Casbah 0114 275 6077
LA Guns/Enuff Z'Nuff NMB 0114 276 0262
SOUTHAMPTON **Candyheads** Joiners 023 8022 5612
YORK **Maple Cross/Uncle Phil** Junction 01904 639979

NOW BOOKING

For tickets, ring the 24-hour NME Ticketline on 0870 1 663 663. Calls are charged at national standard rate

AQUALUNG
Edinburgh Liquid Rooms (April 16), Glasgow QMU (17), Wolverhampton Wulfrun Hall (18), Exeter Phoenix (19)

THE BASEMENT
Southampton Joiners (April 16), Northampton Soundhaus (17), Newcastle University (May 1), Leeds Rocket (4), Nottingham Social (6), Colchester Soundhouse (7), Wolverhampton Little Civic (8), Sheffield University (10), Manchester Roadhouse (11), Liverpool University (12), London W1 Metro Club (14)

BASEMENT JAXX
Blackburn Witton Park, Anti-Racist Festival (April 27)

BECK
London South Kensington Royal Albert Hall (April 26), Manchester Apollo (27), Edinburgh Usher Hall (29), Dublin Ambassador Theatre (May 1 & 2)

BELLE & SEBASTIAN/ THE DELGADOS
Glasgow Royal Concert Hall (May 17)

BLUR
London WC2 Astoria (May 8-10, 12 & 13)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (May 23), London Hammersmith Apollo (June 6-8)

CAVE IN
Portsmouth Wedgewood Rooms (May 7), Liverpool Stanley Theatre (8), Edinburgh Venue (10), Middlesbrough Cornerhouse (11), London WC1 ULU (14)

COLDPLAY/FEEDER/ IAN MCCULLOCH
London Earls Court Exhibition Hall (April 16 & 17)

THE COOPER TEMPLE CLAUSE
Dublin Whelans (April 25), Belfast Limelight (26), Wrexham Yales, Central Station (28), London WC2 Astoria Rescheduled *NME* Awards Show with I Am Kloot/ Aerogramme/The Futureheads (29), Northampton Roadmender Centre (May 1), Newbury Corn Exchange (3), Cardiff Mount Stuart, MS1 Club (5), Brighton Concorde 2 (6), Cambridge Junction (7), Newcastle University Of Northumbria (8), Liverpool Stanley Theatre (10), Leeds Metropolitan University (11), Aberdeen Forum (12), Glasgow QMU (13), Manchester University, MDH (15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), London Kentish Town Forum (20), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (22), Reading University (23), Stoke Void (June 2)

THE CORAL/THE BASEMENT
Dublin Ambassador Theatre (April 29), Belfast Limelight (30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3), Oxford Brookes University (June 26)

EVAN DANDO
Cork Half Moon Theatre (May 3), Limerick Dolans Warehouse (4), Dublin Village (5), Glasgow University (7), Birmingham Academy 2 (8), Manchester University, MDH (9), Sheffield Leadmill (10), Brighton Concorde 2 (12), Bristol Anson Rooms (13), London Shepherds Bush Empire (15)

THE DANDY WARHOLS
Dublin Olympia (May 14 & 15), Glasgow Academy (17), Manchester Academy (18), Bristol Academy (19), Leeds University (21), Birmingham Academy (22), London Brixton Academy (23)

DEATH IN VEGAS
Newcastle University (April 29), Glasgow Barrowlands (30), Leicester De Montfort University (May 1), Manchester Academy (2), London Brixton Academy (3)

DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/ Marilyn Manson/Deftones/Ministry/InMe/ Murderdolls/A (May 31) and Limp Bizkit/ Audioslave/Zwan/Less Than Jake/Stone Sour/Disturbed/ NOFX/Mudvayne/Raging Speedhorn (June 1)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27)

THE FUTUREHEADS
Peterborough Met Lounge (May 2), York Fibbers (3), Glasgow Barfly (4), Liverpool Barfly @ Masque (5), Cardiff Barfly (6), London Camden Barfly @ The Monarch (7)

GLASSJAW
London WC2 Astoria (April 16)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts rumoured to play are REM/Super Furry Animals/Suede/Mogwai (June 27), Radiohead/Starsailor/The Polyphonic Spree (28) and Dave Gahan/Feeder (29)

GONZALES/PEACHES
London WC2 Mean Fiddler (April 27)

HELL IS FOR HEROES
Newcastle University Of Northumbria (April 25), Nottingham Rock City (26), Cambridge Junction (27), Leeds Cockpit (28), Edinburgh Liquid Rooms (29), London WC2 Astoria (May 1), Wolverhampton Wulfrun Hall (2), Dublin Temple Bar Music Centre (3), Belfast Empire (4), Portsmouth Pyramids Centre (6), Cardiff Coal Exchange (7), Manchester Academy (8)

HOMELANDS FESTIVAL
Winchester Matterley Estate, Bowl (May 24). Acts/DJs include Groove Armada/The Streets/The Chemical Brothers/Grandmaster Flash/Erol Alkan/James Lavelle

HOT HOT HEAT/THE BANDITS/ HAR MAR SUPERSTAR
Manchester University, Hop And Grape (April 30), Oxford Zodiac (May 1), London WC1 ULU (2), Dublin Whelans (3), Edinburgh Venue (5), Leeds Cockpit (6), Birmingham Academy 2 (7), London Camden Electric Ballroom (22)

INTERPOL
London Shepherds Bush Empire (June 24)

ISLE OF WIGHT FESTIVAL
Festival Newport Seaclose Park (June 14 & 15). Acts include Paul Weller/Starsailor/Iggy Pop/The Cooper Temple Clause (June 14), Bryan Adams/Counting Crows (15)

JUNIOR SENIOR
Glasgow Barfly (May 1), Leeds Cockpit (2), Manchester University (3), Birmingham Academy 2 (6), Bristol Fleece & Firkin (7), London King's Cross Scala (8), Cardiff Barfly (9), Liverpool Barfly @ Masque (11)

THE KILLS
London WC1 ULU (May 22)

KINGS OF LEON
London Shepherds Bush Hall (April 28), Cardiff Barfly (29), Glasgow Barfly (30), Manchester Roadhouse (May 4)

STEPHEN MALKMUS
Glasgow QMU (April 16), Wolverhampton Wulfrun Hall (17), London South Bank Royal Festival Hall (18 & 19) with Graham Coxon (18) and Super Furry Animals (19), Brighton Concorde 2 (22), Manchester University, MDH (23), Bristol Anson Rooms (24)

MARILYN MANSON
Glasgow Braehead Arena (June 2)

MASSIVE ATTACK
London Brixton Academy (April 16-20), Dublin Marlay Park (July 24)

METALLICA
Dublin RDS with Linkin Park (August 20), Leeds Festival (22), Reading Festival (24)

MOGWAI
Norwich Waterfront (May 7), Northampton Soundhaus (8), Dublin Village (10), Cardiff University (12), Portsmouth Wedgewood Rooms (13), Brighton Concorde 2 (14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19)

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 11-13). Acts include Manic Street Preachers/Super Furry Animals (July 11), The Charlatans/Feeder/Dave Gahan (12), REM/Badly Drawn Boy/Idlewild/John Squire (13)

THE MUSIC/KINGS OF LEON
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3), Dublin Ambassador Theatre without Kings Of Leon (4)

KELLY OSBOURNE
London Camden Electric Ballroom (June 25), Manchester University, Hop And Grape (26)

ELECTRIC SIX

Electric Six are out to prove that they're no one-hit wonders with a new single, album and tour. Their debut LP, 'Fire', is out on May 19 and it's a wired mix of garage rock, powerful punk and quirky electronica. The single, 'Gay Bar', was written by singer Dick Valentine after he found his girlfriend in bed with another woman and you can hear his reaction when it comes out on May 5. Get ready to sing along to that chorus at the Dublin Village (May 4), Belfast Empire (5), Edinburgh Liquid Rooms (6), Glasgow QMU (7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (14) and London WC2 Astoria (15).

THE POLYPHONIC SPREE
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18 & 19), Manchester Apollo (20), London Brixton Academy (22 & 23)

RADIOHEAD
Dublin Olympia (May 17 & 18), Belfast Waterfront (19), Edinburgh Corn Exchange (21), Manchester Apollo (22), London Shepherds Bush Empire (24 & 25)

THE RAVEONETTES
Birmingham Academy 2 (May 5), Leeds Cockpit (7), Manchester University, Hop And Grape (8), Glasgow King Tut's Wah Wah Hut (9), Newcastle University (10), Portsmouth Wedgewood Rooms (11), London WC1 ULU (13)

RED HOT CHILI PEPPERS/ FOO FIGHTERS
Glasgow Green (August 24)

REM
Dublin Marlay Park (July 16 & 17)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/ Queens Of The Stone Age/PJ Harvey/ Feeder/Morcheeba

THE SLEEPY JACKSON
Dublin Whelans (May 12), Edinburgh Venue (13), Liverpool Barfly @ Masque (14), Leeds Cockpit (15), Bedford Esquires (17), Cardiff Barfly (18), Portsmouth Wedgewood Rooms (19), London King's Cross Scala (20), Cambridge Boat Race (22), Leicester Charlotte (23), Sheffield Leadmill (24), Nottingham Rescue Rooms (25)

SOLEDAD BROTHERS
Southampton Joiners (April 30), Bath Moles (May 1), Bristol Louisiana (2), Myrtleville Pine Lodge (3), Dublin Whelans (4), Belfast Auntie Annies (5), Glasgow Barfly (6), Stockton Georgian Theatre (7), Sheffield University (8), Nottingham Rescue Rooms (9). Manchester Night And Day Café (10), Birmingham Bar Academy (11), Leeds Cockpit (13), Cambridge Boat Race (14), London Camden Underworld (15)

STEREOPHONICS
Dublin Castle, Courtyard (May 5)

SUPER FURRY ANIMALS
Bethesda Rugby Club (June 21)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 12 & 13). Acts include REM/The Music/The Datsuns/ The Polyphonic Spree/Idlewild/John Squire/ The Flaming Lips (July 12) and Coldplay/The Charlatans/Supergrass/Sugababes/Zwan/ The Coral/Underworld/The Streets/Turn Brakes/The Roots (13)

V FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include Coldplay/Foo Fighters/Kelly Osbourne at Chelmsford (August 16) and Stafford (17) and Red Hot Chili Peppers/David Gray at Stafford (August 16) and Chelmsford (17). Other acts over the weekend include Queens Of The Stone Age/PJ Harvey/The Coral/ Ash/Underworld/The Hives/Lemon Jelly/ Feeder/The Roots/Morcheeba/Echo & The Bunnymen

THE VINES
London WC2 Astoria Rescheduled *NME* Awards Show with Rocket Science/ The Stands (April 23), Norwich UEA (25), Glasgow Barrowlands (26), Wolverhampton Civic Hall (27), Newcastle University Of Northumbria (29), Manchester Apollo (30), London Brixton Academy (May 1), Dublin Ambassador Theatre (3)

THE WARLOCKS
London Highbury Corner Garage (April 16), Portsmouth Wedgewood Rooms (17), Oxford Zodiac (18), Tunbridge Wells Forum (19)

THE WHITE STRIPES
Glasgow Academy (April 10), London Brixton Academy (11 & 12)

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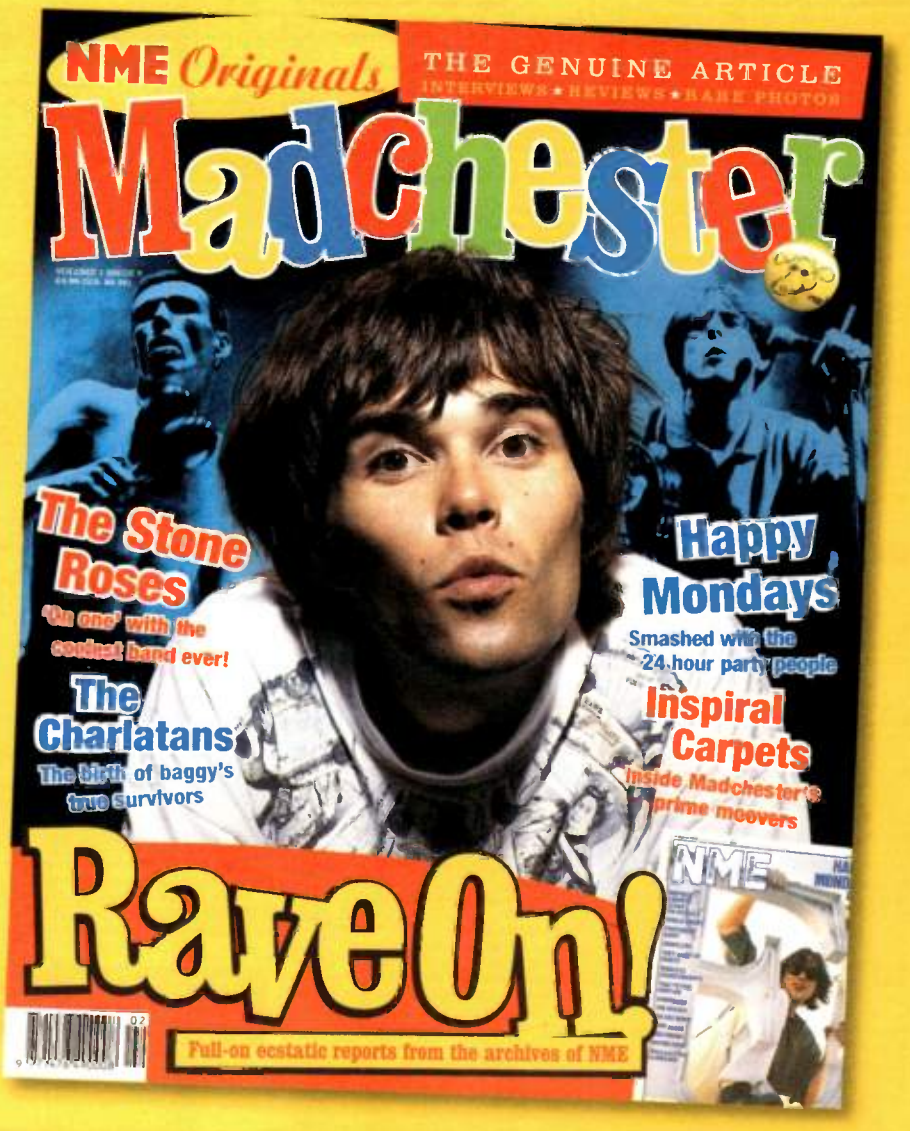

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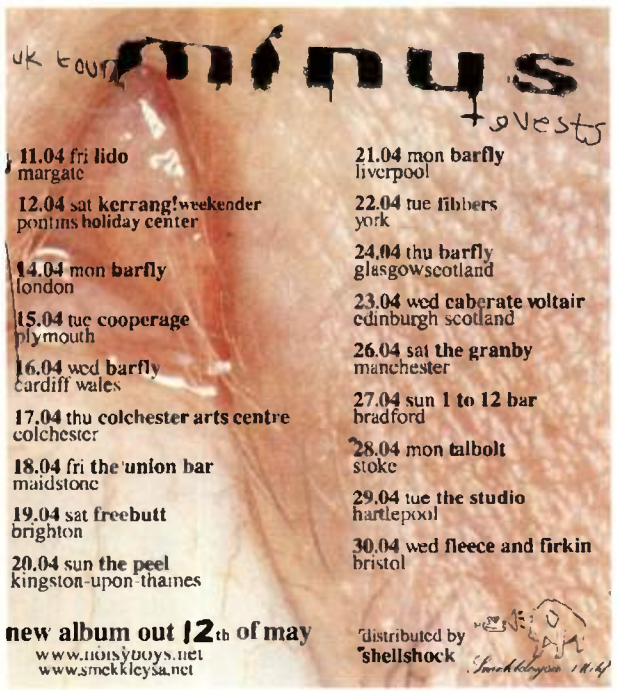
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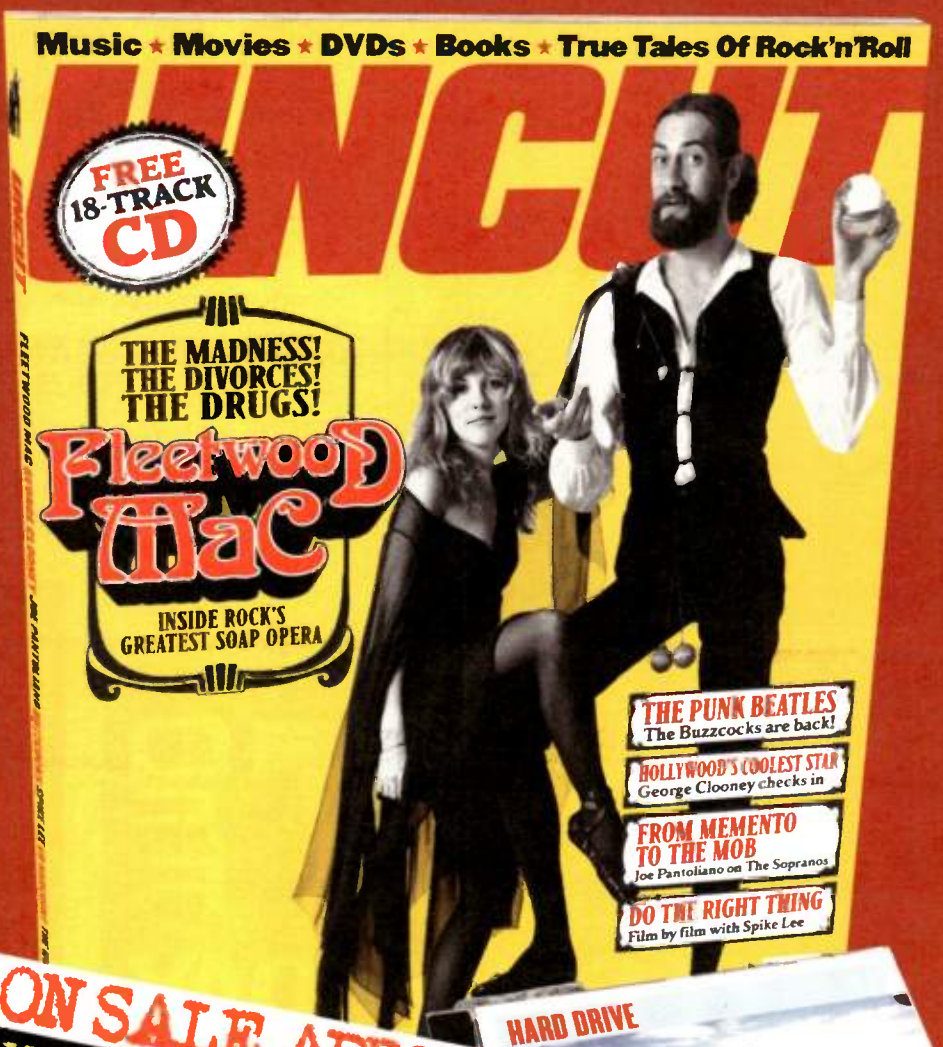
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TOP MUSIC TIPS FOR PLAYAZ AND PLAYERS

Edited by Robert Collins

SIGNING ON

What that major label deal actually means

So your band's being followed by slavering A&R men at its every turn. It's time to sign on the dotted line and set out on the highway to global superstardom. Or is it?

Landing a deal with a major label can lead to financial security in the short term, get you enough money to make the record of your dreams and provide the clout to promote it aggressively. On the downside, it can bring you a team of people who'll treat the promotion of your album as a laborious chore or, worse still, not release it if the 'campaign' goes badly.

The terms of every major label contract vary but an average deal can net you 18 per cent of your album's price before it gets distributed to the shops – roughly £1 per album sold. Many deals can also potentially tie you to six albums.

Maintaining your 'creative control' isn't impossible to write into the contract. Hold no illusions, though; if your third single's stalled at Number 74, it'll become very difficult to keep knocking back the label's suggestions if you want to stay on the roster.

The pay-off for this long-term commitment, modest cut and politicking is the cash and the freedom that comes with it. An 'artist advance' should keep the landlord off your back for a while. Making the album in the studio of your choice shouldn't be a problem and touring in something more than a knackered Transit will become a reality. On top of this, there should be adequate funds to promote your album.

This generosity, however, is merely a loan to your band. Most promotional costs aside, all this expenditure will be totted up and paid for by the pound you get from each record. The more you spend, the more records you'll have to sell before you start earning anything from sales.

Within the label, a product manager, A&R, press officer, radio plugger and international co-ordinator will all be putting in long hours to promote you. You won't pay directly for their services, but there's also no guaranteeing their effectiveness. In some cases, notably radio plugging and press, it might be possible to go out of house, but it's probable that this cost will be chalked up to your ever-increasing debt.

Very few people emerge from dealings with major labels feeling indifferent. On the one hand, there are tales of a brutal corporate hell; on the other, stories of companies who've done everything to break an act (and in these cases, usually succeeded). There may be more of the former than the latter, but the opportunities are there for anyone willing to take the chance.

Owen Hopkin

PHOTOGRAPHY: STEVE DOUBLE

MY WAY

Amen's Casey Chaos sounds a warning note

Cash for Chaos: Amen's Casey

You've been signed before. How did it go wrong?

"The first label we signed to was Roadrunner. After just three weeks they breached our contract when they pulled a UK tour. Luckily, we had a good lawyer. That's rule number one. After that we signed a five-album deal with Virgin. People there understood what we were trying to do, but it was hard to get that enthusiasm throughout the whole organisation. The shareholders fired our biggest supporters and we got caught up in the machinery. We weren't making a big short-term profit so that was that."

Would you rule out signing to a major again?

"I just want to put my music out. We met so many labels last year that knew nothing about music. One or two people, they get it, but they're normally not in a position where they really control anything. That's why so much major label stuff sounds like a rehash of something that's already been successful."

What advice would you give to a band about to sign?

"Record company people will come and go, so make sure your contract is in your favour. It's worth spending the money on a lawyer at the beginning and making sure they know what you want. When you sign to a major label you're just a figure, you're not even a human being. Just try to maintain some dignity."

Robert Collins

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

DRONE 24-7
Born Under The Neon Sun

You can almost hear them just by looking at their picture, can't you? Industrial fetish cyborgs from the planet Ohgodno. At least this is well produced: the bass is obese, the drums suitably severe, and the occasional vocals are as tortured and distorted as you'd expect. It's basically the kind of thing you'd expect to hear playing if *The Bill* filmed an episode in the Torture Garden. The people might look scary and intimidating but it's only to hide the fact that all they really want is a hug, a lollipop and a loving relationship.

INFO: 01794 073362

INMAN
All I Want Is To Be A Ramone

Inman are at pains to point out that they're not on the recent Ramones tribute album but that they think Joey might have approved of people "just doing their own thing without too much bandwagon-hopping". So why did they bother with this pedestrian punk effort? Which bandwagon are they pretending not to be on? I suspect Joey would have had more respect for a string quartet playing Neurosis songs.

INFO: 01908 225118

FLOE
Flat Back Four

Not only have Floe played with the likes of Coldplay, but they have also "enjoyed encouraging words from Elbow". Well now. Their influences span Doves, The Chameleons, Kyuss and Shellac and they peddle fairly decent indie rock, with vocals that bear a fleeting resemblance to Thom Yorke and Rufus Wainwright without the operatics. They're not the most cheerful band in the world, but their sound is accomplished and heartfelt in a minor-key math-rock kind of way, which, if executed with uncompromising, supernatural precision, should earn them the modest respect of bespectacled post-rock fans everywhere.

INFO: 01242 574461

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2ND GUITARIST NEEDED for original, rehearsed London rock outfit. KISS /Hellacopters /Husker Du. Over 21s only, TALENT ESSENTIAL! Russ: russelllee45@hotmail.com / 07703232587

DRUMMER - URGENT. Borders/Hawick. Versatile and committed. Inf WStripes, Si+Gar, etc. Call Chan: 07811 159 891.

BASS PLAYER REQUIRED for psychpop/rock Band with layed back feel. Focused, determined, Superb material, London/surrey SFA, P.Scream, Gomez. Jake 07789 454572

FREE PROPER STUDIO in Cambridge and business advice for the right person in return for help running centre, pager 07659 594494

KISS TRIBUTE- ACE seeks Gene, Paul & Peter for new UK Kiss tribute, based in SE but will travel. acefrehley@btopenworld.com 01403 257490

LIVE BANDS WANTED UK dates waiting, commitment essential. Covers or originals. Send demos to: Motorcade P.O Box 6187 Derby DE1 9SS

M/F (UNDER 26) MCS for S London based hip-hop band with gigs. 07989 010835

PRODUCER LOOKING TO work with artists that are either signed or managed. Recently back after producing acts in U.S. Tel: 01303 262392.

URGENT: BASS GUITARIST and good drum player needed for metal band!!! 07779 294475 savvasIOANNOU@hotmail.com

WANTED! LIVE MUSICIANS to perform at majestic monthly event central London: acoustic/ world/ eclectic/ Americana/ psychedelic/ electronic/ caberet info@bluemillionmiles.com

MUSICIANS WANTED

Drummer (18-23) Needed
For London based Punk Rock Band. Commitment, Image, Attitude. Tour/Recording Booked for May.
Call: Dan 07885114174

Pop Group, 1, W.L.T.M
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Call: Andrew 07941809506

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For London based band. New EP/Contacts
Infl: Tom Petty, Ryan Adams, REM
Call: 077 3340 1273

Bassist (19-29) Wanted
For Pearl Jam influenced Rock band with studio, gigs, and EP.
Call: Jay 07720721957
E-mail:
thefleacircus@hotmail.com

Coldplay Tribute Band
Vocalist seeks London based musicians for high speed rehearsal and national gig schedule.
Call: David 07882522672

Signed Band Need
Keyboard Player for Live project. Flaming Lips/Avalanches. West London
Call Tom: 020 7603 6968
07379 644 216

Versatile Talented Professional Drummer
Bohran player, and similarly guitarist required to join ensemble celtic influences team player.
Call: Kirsty 078670116

A LIVERPOOL DRUMMER needed by The Scales. Talent and commitment essential. Preferably 18-25. Songs, demos, gigs sorted. Call Paul 0771 226 6764

ACOUSTIC BASSIST, FEMALE singer, bongo player wanted to join guitarist for acoustic project in/near London influences REM, PJ Harvey, Morcheeba, Turin Brakes 07739 488504 ben.mottershead@ntlworld.com

ACTOR OR SINGER and/or guitarist wanted (20-27) to complete original artistic rock band with drummer and bass player. Please 07789 820763

AIRSTAR NEED BASS, drums and keys. Inf M Rev, Delgados, Thrills. Call Prod 07786 432476 (Oxford) www.airstar.org.uk

ALTERNATIVE ROCK & ROLL experimentalists wanted. guitars, bass, drums, samplist. JSBX, S.Youth, PJ Harvey, millionaire, Led Zep. Female fronted. 07876 564676

ANTONIA SEEKS CREATIVE technical bass player for pop/ rock trio. Age 18-25 and image essential. Contact 07957 586727

BAD ARSE FORMING rock n roll band needs 2nd guitarist, bass, drums must wanna achieve Inf Datsuns AC/ DC Txt/ call 07762 922320

BASS PLAYER WANTED for London based rock band with deal, tour and management. STP, Audioslave. U.S. beckons, no timewasters. 07951 170266/ 07951 752909 crispin@horse-power.biz

BASS PLAYER WANTED new band. Central London with management. Good prospects Zep/ Verve/ Sigur Ros. Call 07770 471931

BASS PLAYER WANTED for excellent original band. Feeder, Foo Fighters, Supergrass. Must have professional attitude and dedication. 25-35. North London. Steve 07973 151553. s.haswell@talk21.com

BASS PLAYER WANTED Adam Clayton style for female fronted rock band. Formed by name guitarist. London area. 020 8940 1438, 020 8542 5827

BASSIST AND KEYBOARDS wanted for London based band. Gigs waiting. Influences Morcheeba, Charlatans. 07941 009959

BASSIST AND DRUMMER wanted by singer songwriter with industry interest for rehearsals in Shepherds Bush. Influences Korn, Deftones. Call 07815 914195

BASSIST/ B.VOX REQUIRED for punk/ metal 3 piece. Stage presence, energy, image. Management Manchester based. Call Pete or Luke 0161 279 0471

BASSIST/ DRUMMER WANTED urgently gigging band good original material. Influences Stooges, Rolling Stones, Doors. Age 25+ no juniors Les 020 7924 9403

BASSIST,FOR TRULY original band, w/good prospects, any style, twenties, gear and transport, SE London / NW Kent, http://www.thelonelyband.com.

BASSIST NEEDED TO complete four piece rock band, full commitment essential. South East 18-21 infl Coldplay Turin Brakes, Verve. Call Stevie 07905 861633

BASSIST WANTED +B/V'S very high standard. Ambitious, committed, 3-piece. Hendrix, Zeppelin. Recording, gigging. 20-35 yrs. Top songs. E.London. Carl 020 8518 6552, 07762 260 045.

BASSIST WANTED TO complete metal /melodic band. Inf Glassjaw, HIFH, Deftones At The Drive In. Croydon area phone 077391 29450

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BASSIST WITH BV'S required for named line up. Full time commitment. Stooges, MC5, Pistols. N.West based. Contact John Ellis 07932 801338.

DRUMMER AND BASSIST sought for inspirational, dark pop masterpiece (Smiths, Nin, U2, Suede) call Ben 07791 775476

DRUMMER NEEDED TO aid world domination! talented, dynamic, inventive no timewasters. Influences: REM, Pixies, Nirvana, Chillis. London based. Andy 07947 420726

DRUMMER NEEDED FOR London band in 20's influences including Chili Peppers, Gomez. Must have feel and funk. Gigs waiting. 020 8395 8425 petois@hotmail.com

DRUMMER SOUGHT BY exciting London band with own label. Talkingheads, Faint, Interpol, Blondie. No sessions. Call 07866 747815 neilsbarrie@hotmail.com

DRUMMER SOUGHT BY Jubilation Lee theatrical pop music. Name producer .Single, London venue project Richard 07971 240107 www.jubilationlee.com

DRUMMER WANTED URGENTLY Bristol band original indie music forthcoming gigs London promoter interested recent demo rave review call Adam 07986 877165

DRUMMER WANTED MUST be into Pearljam, Calling, Googoo Bolls. Band ready to record. Must be solid timekeeper. SE London 07980 241327

DRUMMER WANTED FOR London band. Infl: Oasis, The Who, The Jam, Small Faces, are you Keith Moon? Call 077322 90939

DRUMMER WANTED FOR original rock/pop band. Influences mod/ punk/ Supergrass. London based call Dave 07786 097039

DRUMMER WANTED FOR band with major label interest, publishing deal and upcoming tours. Influences : Supergrass, Foo Fighters, Beck, Hives, Beasties. 020 7483 0208

DRUMMER WANTED FOR band with uplifting pop-rock sound- must have live exp demo avail early mid 20's N.London Nick 07951 136556 Matthew 020 8851 4148

DRUMMER WITH TIGHT grooves needed for afatdog sound (.com) we're simply alternative and good! don't miss out. Paul 07790 819111 N'pton

FEMALE SINGER AND keyboardist wants musicians to form band. Influences Bowie, Badly Drawm Boy, Cornelius. North London. Cynthia 07734 944008

F.GUITARIST SEEKS BAND members into MC5/ Iggy & other punk RnR stuff to form new outfit playing blues based high energy RnR (songs ready & has contacts) Call me on 07789 474267

FIDDLE FOR LONDON-IRISH punk band (Clash / Pogues) commitment essential. No day-jobs, bigots, beards or bollixes! N.London 020 7272 8332

FRENCH MODEL SEEKS scruffy but good looking musicians for guitar band. Influences: System Of a Down, Muse, Bjork. London Claude 07968 073567 email: aspiring_citizen@yahoo.com

GUITARIST REQUIRED TO complete five piece female fronted rock band with industry interest. Gigs, demos, professional original (18-25) 07941 204762 sofagreen@aol.com

GUITARIST WANTED WITH soulful feel and rocky edge for ambitious female fronted crossover pop/ rock band. Experience creativity, image, commitment essential 0208 291 7911

GUITARIST WANTED BY singer, 26, into Nick Cave, T-Rex, Smiths, to write songs / start band. Call Steven 0794 7011610.

GUITARIST WITH B.V'S needed for London based band with interest. Beatles, Beach boys, REM, Melodic folk rock. Call Jamie. 07932 627907

KEYBOARD/ GUITARIST WANTED for work on original material with 20 y/o singer/ songwriter London. Influences: Tori Amos/ REM/ Feeder. Alan 07833 3127734

KEYBOARD PLAYER WANTED London with imagination and sense of humour. Electro, Krautrock, repetition, noisy guitars, weird stuff. Matt 0775 2320099

LONDON BASED CREATIVE musician looking for like minded musicians to form group and be experimental Coldplay/ Belle & Sebastian. Daniel 07970 215756 danieldjburrows@hotmail.com

LONDON BASED BAND KilClouseau (www.kilclouseau.com) need drummer. Try website for MP3's or call Bjorn (07887 712471, BjornZetterlund@dial.pipex.com) for CD.

MUSICIANS WANTED FOR new musical project/ live performances. Electronica/ dance/films/synths. email for my demodisc. Gay personnel desirable. Marky 020 8981 8822

OXFORD BASED ROCK band seek new bassist and drummer. Own gear transport commitment essential gigs fame fortune waiting. Contact 07771 802061

PUNKROCK BASSIST WANTED to replace hippy bassist in a punkrock band. Breasts are good! meenies.co.uk NW London 07770 666381

RICK PARFITT WANTED for 70s Quo cover must have solid technique/vocals. Age unimportant. Many gigs waiting. staidasquo.com 01246 570731

ROCK SINGER, DRUMMER rhythm guitarist all wanted. Essex 18-21. Buckcherry, Finch, Lifehouse, Something Corporate. Talent, commitment, attitude 07796 997801

SINGER/ GUITARIST SEEKS band/ band members to gig/ record. Melodic with alt edge. Many songs written. SE London Ross 07952 276721

SINGER SONGWRITER DISTINCTIVE voice seeking drums bass guitar. Neil Young, Ryan Adams, Lemonheads, Alt-country power pop London Steve 07763 173944

SINGER WANTED FOR new London band with guitars and samplers, influences Sly Stone, Beck, Roses, James Brown. Contact Dan 07974 700960

SINGER WITH LOOKS talent to burn, searching for guitarist McCaimont Butler style to collaborate on exceptional heartbreaking tunes 07905 222763

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SYNTH SAMPLE PLAYER/ rhythm guitarist needed. Vocals an advantage. Influences Garbage, FNM (Epic) Ash. Label interest. Tel Jimi 020 8347 6669

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DRUMMER AVAILABLE LOOKING for a dedicated, ambitious, signed band. ROCK, electronic, hip-hop, latin, groove player. Consider anything professional. mattwiltshire@hotmail 07796 303810

EXPERIENCED DRUMMER AVAILABLE in May seeks gigging band Isle of Wight excellent gear prefer pro but not essential 01949 838881

GUITARIST 23 INTO punk rock indie good equipment seeks band or other musicians to form a band Portsmouth area. 07890 085651

GUITARIST, SEEKS TOTALLY committed trio, has own songs + music, grunge influenced , ready for world domination 0191 5147673 (Gary)

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KEYBOARDIST SEEKS GIGGING band Manchester area. Versatile, good reader. Prefer cabaret but anything considered pro standard Rochdale 01706 342816 Andrew 07968 618434

POP VIOLINIST ELECTRIC looking for work in any London band or with singer songwriter. Dick 01322 554287

PRO BASSIST (25) Groove orientated (M.Attack, Zero 7), looking for serious work offers. Glasgow based, can relocate if necessary. Mark 07960 141540

VIOLINIST/ VIOLA AND string arranger available to add gorgeous strings to your songs. Already recorded with signed artists. 020 7636 3939 hana@sonic360.com

ARTISTS AVAILABLE

AMATEUR CLASSICAL/LATIN jazz pianist seeks bass, percussion, horn players to set up Cuban band in London. farahn@bloomberg.net 07884 003086 F.Nayeri

STRONG FRONTMAN/LYRICIST seeks band for Essex pop-rock act: somewhere between The Calling and Nickelback (or will try most styles) Mike 07929 574023.

VOCALISTS WANTED

DRUMMER REQUIRED BY ambitious band into Smiths, Coldplay, Doves etc. Sheffield-Contact James 07759 277 983 or 07754 214 714.

FRONTMAN WITH ATTITUDE image commitment and original voice (Mike Patton, Perry Farrell, Axel Rose) rethink management 020 8318 7662 MP3's to kerry@rethinkmanagement.com

MALE SINGER REQUIRED for London rock band. U2, Pearl Jam, Police, Beastie Boys. Call Timo 07980 641942 we love to play

MALE VOCALIST 18-25 wanted for original rock band. N.London. Influences - Oasis, Beatles, Manics, U2 etc... Dedication essential. Call Lee 07866 837055.

MALE VOCALIST WANTED talented charismatic open minded for modern rock band. Jamiroquai, Sneaker Pimps. Mike Patton, Simon Lebon. London based 07721 638 715

QUALITY VOCALIST REQUIRED outstanding band with great prospects 100% commitment essential. Melodic dynamic songs, Zep, Chillis, K.Bush. Coldplay. 07931 898028/ 07946 555826

SINGER/ INSTRUMENTALIST. PAVEMENT RH Painters, G500, MBV, ORourke, Tortoise, Stunts, Sea/Cake, Bola, Neu!, Velvets, Drake, Manitoba, Aphex, Cave, JDivision. London. Jon (07984) 696793

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VOCALISTS AVAILABLE

24 Y.O SINGER bluesy, experienced, 100% committed, looking for something weird. Influences- Beefheart, Roxy, Doors, Turbonegro, Acid Bath. 0776 021 3223 charles_cjones@yahoo.co.uk

BAND WANTED FOR experienced female singer/songwriter/frontperson. Unique original Psychedelic folk, Led Zep, with Arabic undertones. Call Merry 07957 567235

ENIGMATIC, IMAGE CONSCIOUS female vocalist looking for original and inventive band, infl. Morcheeba meets Gwen Stefani. Dedication and drive essential. 07753120984 disco_queeny@hotmail.com

THE FRONTMAN -LEAD singer and guitarist, great rock voice, look and experience. Seeking London-based rock'n'roll band. Call Simon 07788 447932

BANDS AND GROUPS

SINGER MALE 24 looking to form band Cambridge area. Influences Doors, Oasis, Stone Roses. Tel: 01487 840957 commitment a must.

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LATINO IMAGE/ LOOKS talented serious r&b artiste. Needs new management and record company interest. No timewasters Call Lee 07957 390550

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Manager Wanted
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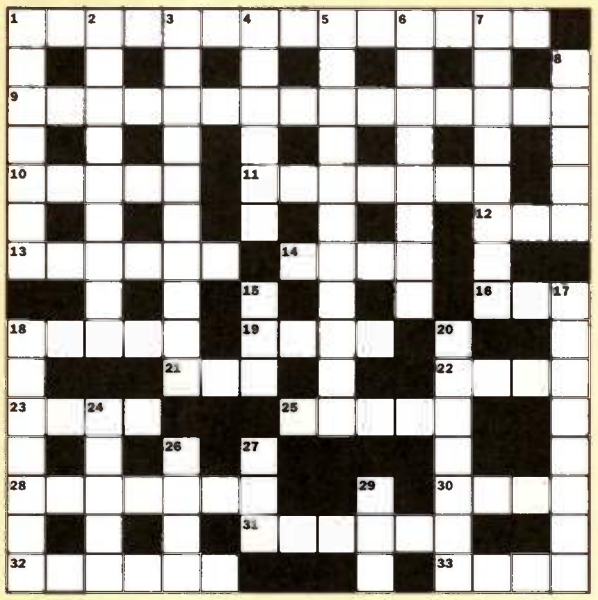

CLUES ACROSS

1+17D And the winners are... surely not The Coral – second rate if you ask me (4-5-5-3-5)
9 The Electric Soft Parade do it without variation and without rest (4-3-5-3)
10 Band that made a 'Getaway' (5)
11 (See 18 down)
12+22A A single passion for Blue, The Stone Roses and Prodigy (3-4)
13+21A Out all day, possibly, with The Baha Men (3-3-3)
14 *"If the ____ comes, they run and hide their heads, they might as well be dead"*, The Beatles (4)
16 Thompson Twins album that put them in their place (3)
18 Libel is ruinous for Foxy Brown and Jay-Z (3-2)
19 Rotten act comes to nothing with member of Groove Armada (4)
21 (See 13 across)
22 (See 12 across)
23 The press unjustly include this member of Asian Dub Foundation (3-1)
25 Together with Snoop Dogg he awaited 'The Next Episode' (2-3)
28 Name of a guitarist with Catatonia, Ruthless Rap Assassins or Boomtown Rats (7)
30 John ____, had a top ten hit in 1985 with 'St Elmo's Fire' (4)
31 March display of albums by Prince and Spandau Ballet (6)
32 (See 3 down)
33+15D Reprimand severely if the lyrics on this Pearl Jam album are read out (4-3)

CLUES DOWN

1 His dance music has taken us to 'Heaven' (2-5)
2 Ash EP recorded while lacking some sense in the head (9)
3+32A *"Stop apologising for the things you've never done"*, The Jam (4-6-6)
4+29D George Michael made his personal claim on us while with Wham! (2-4-3)
5 Manic Street Preachers with a track even I get wrong before getting right (5-6)
6 Funk roar somehow let out by Morrissey (3-5)
7 Early Elvis Costello single '(The Angels Wanna Wear My) ___ _____' (3-5)
8 David _____, was lead singer with Talking Heads (5)
15 (See 33 across)
17 (See 1 across)
18+11A Not much to smile about as The Justified Ancients Of Mu Mu venture up the M1 past Watford (3-4-2-5)
20 Their singles include 'Inbetweener' and 'Sale Of The Century' (7)
24 Le Bon makes a comeback as one of the guitarists with Eat (5)
26 Initially this was an album by Black Rebel Motorcycle Club (1-1-1-1)
27 Especially at the beginning, there's an album by The Bee Gees (1-1-1)
29 (See 4 down)

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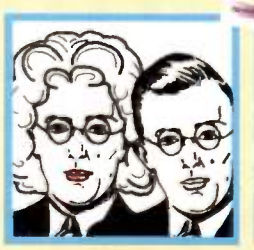

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ANSWERS FROM MARCH 22 ISSUE

Across: 1+11A Somewhere I Belong, 6+29A Kings Of Leon, 9 Lady Eleanor, 10 WEA, 12 Traffic, 15 Reni, 16 The, 17 Nile, 18+28A Indecent Proposal, 23 Rescue, 24 Leaves, 25 FYC, 30 Egg, 31 Dudley, 32 Spike.
Down: 1 Soldier Girl, 2 Madness, 3 Weedon, 4 Evergreen, 5 Einstein, 6 Karma Police, 7+14A New Rose, 8 Searchers, 13+22A Fat Les, 19+27D Diamond Dogs, 20 Cherone, 21 Trailer, 22 Le Freak, 26 Can I? 28 POD.

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Edited by Sarah Dempster

"Oh god, the Hoobs are after me now too!": Robert Del Naja is still feeling a little jumpy after his recent brush with the law

OH, WHAT A LOVELY WAR

So, that nice Robert Del Naja held a minute's silence before a recent gig for "the innocent civilians suffering as a result of this tragedy", referring to the current war in Iraq, did he? (*News*, April 5) What a caring, politically aware young man he is! Perhaps at his next gig he'd care to hold a minute's silence for the far, far greater number of innocent civilians who have been murdered, gassed, tortured, raped and abused by Saddam Hussein's evil, barbaric regime? And, at the same time, maybe he (and for that matter, the rest of the anti-war brigade) would care to tell us what their solution to the situation with Iraq would be? Maybe they think that Saddam is a perfectly decent sort of bloke who should just be left by the rest of the world to get on with brutalising his population and developing banned weapons?

OK, my point is that I'm in favour of the current war against Saddam Hussein's regime. And actually, Mark Beaumont, I'm not one of those "thick, sheep-brained people who load up on Beth Orton, Paul Weller and Faithless albums at the Tesco check-out while chatting away about how moving *Cold Feet* was the other week". *(NME, March 29).* I'm actually a 31-year-old, university educated man who's been reading *NME* for the past 16 years, regularly attends gigs and is into a range of music, from Coldplay and The Libertines to Aphex Twin and Boards Of Canada. I just happen to hold an opinion that I wanted to share with you.

Chris Day, via email

Forgive us if we've misinterpreted your sentiments, Chris, but you appear to be suggesting that the civilian deaths rendered by the current war, being (presumably) less numerous than those caused by Saddam's long-standing regime, don't merit any concern. You also attack the anti-war lobby for their lack of practical solutions to the crisis, when even a cursory glance at an edition of *Question Time* would prove they have, in fact, got workable alternatives aplenty. We hate to piddle on your (pro-war) parade, mate, but it'll take more then the wibblings of two odd Scotsmen and a working knowledge of *As You Like It* to beat Saddam into surrender – SD

BANG AFTER BANG AFTER BANG AFTER BANG

Whatever is going to happen to the music industry when Liam Gallagher is gone? After weeks of artists such as Chris Martin force-feeding us with their opinions on the war in Iraq, finally Liam intervenes in his own unique way (*News*, April 5). Do Coldplay not trust their fans to research both sides of the argument and form their own opinions?

Martin should realise if you are intelligent enough to have an educated opinion, you are intelligent enough not to have to be reminded of it during every song he performs.

Steve, Reading

It's all very easy to jump on the Albarn/3-D/anyone presently at university bandwagon and condemn this war, but until you've been out there, as I have, you ain't got the slightest clue.

This war is a political nightmare for Bush and Blair. If it goes tits up then they might as well shoot themselves. Or they could just impose a strict military regime on us, cutting the water supply to major cities and unleashing biological weapons on the Scottish. When that day comes, let's hope the rest of the world doesn't just wave banners and walk the streets asking for us to be left alone.

Jack O'Grady, via email

Fair point, Jack. But your suggestion that a hypothetical Bush/Blair alliance would consider off-loading their biological hideousness on "the Scottish" is a tad worrying, to say the least. Especially as – being the official emissary of the Celtic arm of *NME* Corps (Shortbread Division) – I can reveal that repeated exposure to the poisons known as 'Texas' and 'Garbage' has already wreaked years of similarly monstrous damage on us – SD

TICKET FLOUTS

Thanks to the money-grabbers who are selling Glasto tickets on eBay for about £400 each, I have been unable to get one this year!

Many people like me who really appreciate festivals will have no choice but to pay stupid amounts of money for tickets on eBay. Either that or stay at home and watch it on TV. Most of the twats who are selling these tickets just for profit will probably not buy *NME*, but for the rest of us, let's hope that the organisers of Glastonbury keep hold of the tickets until the very last minute this year. That way, the money-grabbing twats will struggle to receive and ship on time.

Rothers, via email

To those poor Radiohead fans who didn't manage to get tickets to the 'small venue' tour: HAHAHAHAHA!!! The tickets were available for hours. Pay attention, people. I hear Take That have split up – you'd better check that out, guys! Don't worry, I'll enjoy the gig on your behalf.

BB, West Midlands

U STLL H8T 'ER

In your recent article (*NME*, March 22), Avril Lavigne discusses her love for hunting and also admits to carrying a knife when she was in New York. If a man had made these admissions in your magazine he would have been denounced as an aggressive thug. But because it was a girl she's celebrated as "rock'n'roll".

According to your theory this makes every other wanker down my local "rock'n'roll". The way I see it, being "rock'n'roll" is all about standing up for things you believe in and taking a stand against those you don't. There was no evidence at all of that in anything she said.

And as for carrying a knife. From growing up in a rough area of Glasgow I can tell you first hand that if someone is set on hurting you, a jack-knife is not going to help your cause one little bit (cue "You call that a knife? *This* is a knife" scenario). More sound advice would be run like fuck.

Karma, via email

Suzi Quatro was carrying a knife long before that soppy little Canadian tart Lavigne.

And besides, I don't see how you can mention influential little girlies in rock music in a historically accurate context by excluding the following little pop-tarts: Siouxsie Sioux, Katie Bushy *(sic)*, Sammy Foxy *(sic)* – talent as big as her tits – Cyndi Lauper, Banarama, wily Kylie, that filly Millie, silly Billie and randy Sandie. Plus loadsa cute DJ type ladies whose names I can't quite conjure up.

Grey Dad, via email

"Little pop-tarts"? "Little girlies"? Oh dear. You don't like women very much, do you, Grey Dad? Have at him, readers. And don't spare the hounds – SD

CUM AS YOU ARE

We hope you're going to mention how near to ejaculation Interpol's Daniel Kessler seemed onstage at the Astoria last weekend.

Anna and Luci, via email

We'll make it our top priority. Just let us get our "Kings of Leon bassist in 'just about to sneeze' shocker" exclusive out of the way first – SD

TEARS IN HEAVEN

I know it feels like the end of the world, what with all the prices that are rising, and pollution, crime and the number of gun and gang-related deaths on the increase too. It even looks like we're on the brink of a third world war. However, just when you thought nothing could cheer you up, God sends us news to cheer the soul: TOPLOADER HAVE SPLIT UP.

See, it's not all bad!

SRCB, via email

NME.COMMENTS

What the talk is about on the world's best website

From this angle, it appears that Mr Genesis P Orridge is the finest dressed gentleman in rock. His penis has been pierced so many times, he has to sit down to piss 'cos it sprays like water out of a colander. The revolting Aguilera, on the other hand, is simply a shocker. Who let that one slip through?
Gavmaria

The next big thing in rock fashion will be to balance bon-bons from your bell-end and force fondant fancies up your fanny (as first imagined by that doyenne of the catwalk, Pete Burns)
JulieBurchill

The Bee Gees or ABBA around 1977 were the best dressed people in rock. Jumpsuits should be standard wear for rock stars.
Sweetmarie

Karen O has to be the worst dressed person, although I like some of her outfits. The best dressed? Difficult, maybe Dolf De Datsun or Albert Hammond Jr.
Fabs_girl

Karen O is amazing in every way. She always looks amazing, even when she's pulling a stupid face.
Crow

She stole my fishnets.
Mazzyj

PICTURE THIS

TOM, NEW YORK
"This is myself with Melissa Auf Der Maur hanging out before her Black Sabbath cover band Hand Of Doom played in New York."

TOM, NEW YORK (AGAIN)
"And this is myself with Julian from The Strokes right before they did the *Late Show With David Letterman*."

HELEN, NORTHANTS
"This is me and Rolf Harris at his gig in Northampton, he is certainly the coolest digeridoo playing guy I've ever met!"

GUNNER, LONDON
"Me with Carlos from Interpol at the Crobar after the Astoria show. They were all really great guys and played an amazing show."

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